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MARCH 17, 1920

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THE NATIONAL THEATRICAL WEEKLY

Alabama Moon

Get Your
orchestration of
this crooning
moonlight song
NOW.

Write or Wire.

Get This Right!

ALABAMA MOON IS A LUCKY STRIKE

When you hear that Big, Dreamy, Waltz melody you'll say so!
Easy to sing—hard to forget

ARTIST COPY
ALABAMA MOON

Words and Music by
GEORGE HAMILTON GREEN



Al - a-bam-a moon com - ing out so soon, Shin - ing thro' the trees where ev'ning breez-es gen - tly

croon; Cot-ton-fields of white, Sway-ing in the night, Dream-ing of an Al - a - ba - ma moon. — *Fine*

Dark-ies soft-ly hum, Ban-jos gent-ly strum (Hum) Mm Mm

Songs of Dix-ie land, Songs you'll un-der stand, (Hum) Mm *D.S. al Fine, (then to Refrain)*

REFRAIN

Moon - light down in A - la - ba - ma shin - ing bright,

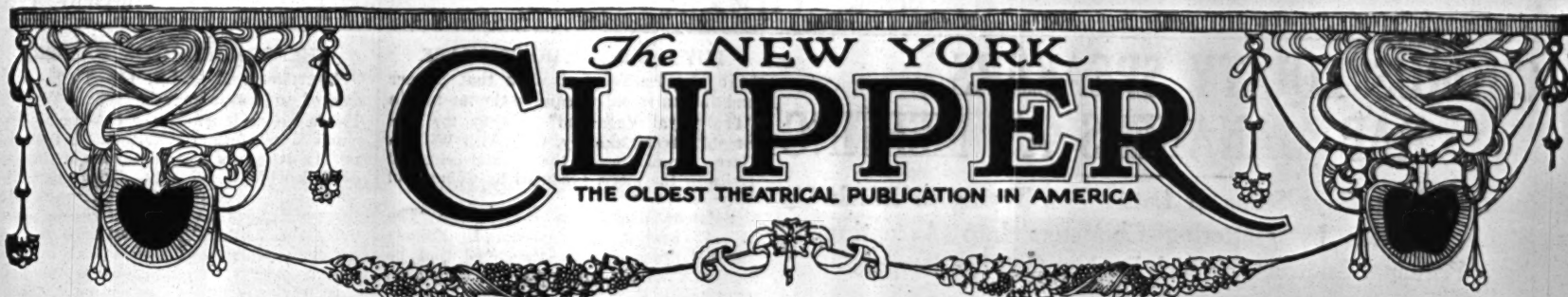
Shad ows soft-ly come a - steal - ing in the night, With

June birds fly - ing 'cross the fields of cot - ton so white,

Where the Al - a - ba - ma moon is shin - ing bright. *D.S. al Fine*

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SHOW FOLK MUST PAY MORE FOR FOREIGN PASSAGE NOW

**Steamship Rates Advanced 100% on Most All Lines to Europe,
South America and Orient—Fall May See Even
Higher Rates Established**

Show people will have to pay more for passage to foreign countries hereafter than they did back in the days before the war, when hundreds were continually going backward and forward. In keeping with the ever-changing economic conditions, passenger rates on virtually every steamship line plying between this country and Europe, South America and the Orient, have increased anywhere from fifty to more than one hundred per cent.

This general increase in passenger rates, according to Paul Tausig, head of the passenger agency, which, for the most part makes an exclusive business of handling passage bookings for theatrical people, is the outgrowth of labor organization demands, the ever-increasing price of fuel and the high rate charged for subsistence. These three major expenses, augmented by a hundred and one others have virtually forced such steamship lines as the Cunard, French Line, American Line, Holland-American, and smaller companies to establish higher rates.

The latest minimum rate established by the Cunard Line shows an increase of one hundred per cent over pre-war prices. A first cabin passage on the Aquitania, plying between New York and Southampton, is now priced at \$205. Prior to the war, passage on the larger Cunard liners sold for slightly over \$100. Second cabin passage now sells for \$110, an increase of \$50 over the pre-war rate, and third class passage rates now stand at \$66.25, a twenty per cent increase.

The liner Mauretania, plying between the same ports at the present time has passenger rates of \$202.50, first cabin; \$110 second cabin, and \$67.50 third class. The Imperator, \$212.50, first; \$112.50, second, and \$66.25 third. The Carmania, plying between this port and Liverpool, \$175, first; \$102.50, second, and \$65 third; the Columbia \$150, \$95 and \$65; Royal George to Harve, \$175, \$102.50 and \$65; the Saxonia, two classes, \$95 and \$62.

Minimum rates on the Holland-American line ships between New York and Plymouth, or Boulogne-sur-Mer, range from \$195 to \$185 first cabin, and from \$100 to \$90 second cabin. Rates on the same line between New York and Rotterdam range from \$215 first cabin, to \$130 second, a fifty per cent increase over pre-war prices.

Rates on the French Line steamers plying between this port and Bordeaux and Havre also show an increase of more than fifty per cent over the rates charged prior to the war. The steamer La France, sailing between New York and Harve, puts its first class passage at \$200 and second class at \$115; the Lorraine \$165 and \$95. The same rate holds good on the steamer La Savoie. The steamers La Touraine and Rochambeau, both patronized heavily by theatrical people, operate on a one cabin policy, with a flat rate of \$100.

The American Line, plying between New York, Southampton and Cherbourg, has recently resumed sailings. Rates on this line run according to the number of occu-

pants to a cabin, ranging from \$225 to \$110. These prices fall under the fifty per cent increase on pre-war rates.

Among other lines plying between New York and European ports that have increased their passenger rates from forty to fifty per cent and more are the Anchor Line, operating a one class cabin at \$92; the White Star Line, with rates ranging from \$185 to \$150 first cabin, and \$102.50 to \$100, second; the New York Hamburg Service, \$225 and up.

Coast-wise lines sailing from New York and touching ports in the West Indies, Central and South America, have also boosted their passenger rates nearly one hundred per cent.

The Grace Line steamers, plying between this city, Valparaiso and Chile, stopping enroute at Colon, Balboa, Molendo, Arcia, Iquique, Antofagasta and Coquimba, has established single passage rates ranging from \$105 to \$325. The Lamport and Holt Lines, touching the East coast of South America, now have the following passage rate: Rio de Janeiro \$325 to \$395, first cabin; \$175 second and \$70 third; Buenos Ayres, \$385 to \$470, first; \$205 second, and \$95 third.

The United Fruit Company ships plying between New York and New Orleans and ports in British Honduras, Canal Zone, Columbia, Costa Rica, Cuba, Guatemala, Honduras, Jamaica and Panama, has established the following rates from New York to Havana, \$57 to \$71; to Kingston, \$85 to \$99; to Cartagena, Puerto Columbia and Santa Marta, \$141 to \$156; from New Orleans to Havana, \$38 to \$44, and to Christobal, \$92 and \$106.

In addition to the present rates charged by steamship lines, there is an eight per cent war tax on steamship transportation when the rate includes meals and berths.

FRISCO PLANS OPERA HOUSE

SAN FRANCISCO, Cal., Mar. 13.—A syndicate headed by Milton H. Esberg and E. S. Heller, has purchased the old St. Ignatius college and church property at Hayes and Van Ness Avenue, once used by the Columbia theatre as a temporary shelter after the fire in 1906, for a price said to be \$302,500. In purchasing the property, Esberg and Heller said they were acting for a number of wealthy music lovers who plan to erect an opera house on the site. The fund for the purchase of the land was raised by the executive committee, of which John S. Drum is chairman and William H. Crocker, honorary chairman.

BACKERS RUN OUT

Adolph Mayer's new musical show, "Twinkle Twinkle," has closed without opening. The piece was scheduled to break in at Baltimore this week. The change in Mayer's plans is said to have resulted from the withdrawal of those financially interested in the venture at the eleventh hour. The cast, being for the most part Equity members, Mayer has agreed to refund two week's salary to all.

WALTER JORDAN TO BUILD

Walter C. Jordan, playbroker-producer, announced this week that he will build a new 1285-seat theatre on the site on West Forty-first Street which he purchased last Fall at a price reported to be \$338,000. The theatre is to be called "The Times Square," and work on the house is scheduled to begin in May, it being scheduled for completion in October. The plans for the theatre were prepared by William Neil Smith.

The site for the new house, which will cost upwards of \$200,000 to build, is on the South side of Forty-first Street, beginning a few doors west of the corner of Seventh Avenue, and measures 111x100.

Incidentally, shortly after it became known that Jordan had acquired the property, he stated he intended to build an office building on the site. Later, his brother, George Jordan, who is also a member of the firm of Sanger and Jordan, stated that the plot had been sold at a profit of \$35,000. Early this week, when asked to reconcile the previous statement, which appears to be conflicting in the light of the present one regarding the property, he stated that the announced deal fell through, the prospective buyer forfeiting his initial deposit of \$5,000.

"WONDERFUL THING" DOES \$8,200

"The Wonderful Thing," George Broadhurst's dramatic production by Lillian Trimble Bradley, which opened at the Playhouse four weeks ago, played to \$8,200 last week. This, in itself, seems to be "a wonderful thing," when it is considered that the show failed to play to an average of \$6,000 a week for the three previous weeks.

The sudden jump of \$2,000 in the receipts last week is attributed to the rather extraordinary amount of free newspaper publicity the show has been receiving during the last two weeks, special stories and pictures concerning the featured player, Jeanne Eagles, sent out by Louise Cline, the Broadhurst press representative, appearing in the dailies at frequent intervals.

GEORGIE WHITE SHOW CLOSING

George White's "Scandals of 1919" is scheduled to close next week following its engagement in Baltimore, where the show will spend its last week beginning next Monday night.

The company will be brought to New York and disbanded, several of the principals, however, being retained by White under contract for his 1920 "Scandals" show, which he will begin getting into shape almost immediately.

George Gershwin and Arthur Jackson, respectively, have thus far been commissioned to prepare the music and lyrics for the new show, which will probably open at the Liberty, here, about the middle of May.

STAGE WOMEN TO HEAR REPORTS

The Stage Women's War Relief will present a detailed account of its activities during the two years of its existence, at a special public meeting to be held at the Bijou Theatre next Friday afternoon at 3. Rachel Crothers will preside and the heads of the various committees will be called upon to read detailed reports of their individual work.

Plans will also be formulated at the meeting for the continuance of the work of the Stage Women's War Relief along lines found to be best suited to the organization.

THEDA HAS \$10,000 ADVANCE

When the Theda Bara play "The Blue Flame" opened last Monday night at the Shubert Theatre a total of \$10,000 advance sale had been recorded at the box office.

Incidentally, Owen Davis announced Saturday that he has a claim against "The Blue Flame." He says the idea is the same as he used for a story called "Lola," published in 1910 and that, subsequently, it was made into a play which was produced by Daniel Frohman at the Lyceum Theatre for a series of matinee performances beginning March 14, 1911. Later, Davis says, "Lola" was adapted as a motion picture vehicle for Clara Kimball Young, first under the title of "Lola" and, still later, as a re-issued picture, under the title "Without a Soul." He says that not only is there a direct similarity of plot between his play and the Theda Bara vehicle, but that "The Blue Flame" was originally titled "The Lost Soul."

At the Woods offices it was explained that "The Blue Flame" was purchased from Walter Jordan, of Sanger and Jordan, play brokers, for \$35,000, the contract of sale providing that the purchase price, at least, was guaranteed by the brokers against claim. Sanger and Jordan, it is reported, paid \$5,000 for the script when it was sold to them by Leta Nicholson Vance, the motion picture scenario writer.

When Woods acquired the play, he placed it in the hands of George V. Hobart and John Willard for revision.

ROYCE SIGNS CONTRACT

Edward A. Royce, the musical play producer, has signed a contract to confine his services exclusively to the plays of the Vanderbilt Producing Company, which produced "Irene" at the Vanderbilt Theatre, beginning next September, at which time he will cease being a free lance producer. Royce has, during the last few years, been identified almost exclusively with the musical productions of Elliott, Comstock and Gest and Charles Dillingham.

TO TRY OUT NEW PLAY

BOSTON, Mass., Mar. 14.—The Somerville Theatre will put on a new show, April 12, entitled "naughty Florence," by Edward Harold Crosby, dramatic editor of the Boston Post, who is also author of "Pants and Petticoats," produced last year. The new play is a comedy, the central character being a girl with old-fashioned and modern ideas.

Eliza Bartlett, leading lady of the Somerville players, will play the title role.

WOODS CLOSING SHOW

A. H. Woods' "Business Before Pleasure" company No. one, is scheduled to close March 27 in Brooklyn, where it will finish its final week's engagement at the Majestic Theatre. The show has been out on the road twenty-eight weeks this season, Jules Jordan and Harry First being the featured principals in the cast.

There are still two more "Business Before Pleasure" companies touring the South and Middle West.

DIDN'T KNOW HE HAD MONEY

SAN FRANCISCO, Cal., Mar. 14.—Robert Taylor, a moving picture actor, recently inherited \$750 from an aunt whose existence he had forgotten. The money was left in deposit for Taylor in 1906 and he only became aware of it last week when a list of uncalled-for deposits was published.

CHORUS EQUITY SPEAKERS RAP MANAGERS AT MEETING

John Emerson Says Some of Latter Are Trying to Break Up Organization by Flattering Choristers Into Accepting Principal Contracts, Which Do Not Call for Sleepers

Managers were banded a wallop by John Emerson, J. Marcus Keyes and other speakers at an open meeting of the Chorus Equity Association last Sunday in the assembly hall of the Actors' Equity headquarters. Not only were they flayed, but performers were warned to beware of methods now being used to undermine the morale of the organization.

The principal speaker was J. Marcus Keyes, Chicago representative of Equity, who arrived here last week. He introduced himself as coming from the West "where people do things and don't talk about them." He drew a picture of conditions among the profession prior to the strike and asserted that when an actor now seeks a position, it is not in a cringing manner, but with the knowledge of power, the same being his Equity membership. He declared the managers have been forced to step aside and let the actor pass and that they no longer dare refuse a position to an Equity member, "for, by God, we won't allow him to."

In speaking of the recent difficulties in Chicago, he stated that the "Hello Alexander" company, when it arrived there, had but six or seven Equity members at the most. Now, he said the company is one hundred per cent Equity. The same fact holds true with the "Sinbad" company. He added, in conclusion, that he has the strangle hold on a certain manager and that he is dragging him down until, soon, he will have him on the mat. However, he failed to reveal the name of the manager.

John Emerson, the next speaker of importance, warned the audience not to let managers flatter them into taking a principal's contract. This is being done, he stated, by managers who are giving chorus people a line or two to speak, thus flattering them into believing they are principals, and then signing them under a principal's white contract, which calls for five weeks rehearsal, no railway sleepers and other benefits that go with the Chorus Equity pink contract.

The majority of managers, he asserted, are now on the level, but there are still a few using "dirty" methods. He cautioned performers to beware of these managers, stating that they were working with just one purpose in view, that of demolishing the organization. They are deceiving performers into taking other than Equity contracts, he stated, and when forced to sign a performer under the proper contract, make a practice of changing certain clauses. This is being done by John Cort, he stated, who, he said offers chorus people \$40 a week if they will allow him to strike out the clause which calls for railway sleepers, promising that the show will not play the road and the performer will, consequently, save considerable. However, the "Fiddlers Three" company, in which chorus people were signed in this manner, did play the road, despite the fact, he said, that Cort promised the production was to play a long run in Chicago.

In conclusion, Emerson pleaded with the members to keep their contract once it was signed and stated that, before long, the Chorus Equity is to install a contract expert, who will handle all difficulties that may arise in the future. He also entreated members not to be lax in the payment of dues, stating that the managers are paying heavy dues to their organization. As an example of their interest in the P. M. A., he stated that, during the strike, they called in one of the country's best lawyers, paying him \$85,000.

An incident that caused a flurry for a moment, was the introduction of Frank Gilmore, as "president of the A. E. A.," by Frank Brown, acting as chairman in the absence of Blanche Ring. However, the mistake was soon righted and the meeting proceeded, with Gilmore on the floor. The speaker stated that, recently, he was in conference with a producer and the latter

stated that, since the strike, he has used a large stack of Equity contracts, in comparison with an equally large stack of Fido contracts, issued at the same time, and which have been comparatively untouched since.

Frank Bacon strongly advocated the silent treatment instead of the usual knocking of theatrical organizations. He stated that it had been reported that before long the Chorus Equity was to seek new quarters, where a tea room was to be installed.

Other speakers were George Colligon, former deputy with the "Fiddlers Three" company, who rehearsed the various difficulties performers had had with Cort and concluded that when the company closed it was one hundred per cent Equity; Maud Schwartz, of the Woman's Trade Union League, and George Freund, of the American Federation of Labor, who stated that the present minimum wage scale in union organizations was only the beginning and predicted that, before long, it would be raised.

It was reported, at the close of the meeting, that George M. Cohan's new production "Genius and the Crowd" is one hundred per cent Equity.

"WHAT'S IN A NAME" DELAYED

NEW HAVEN, Mar. 14.—First scheduled to open last Monday, "What's In A Name," the new John Murray Anderson revue, after a whole series of postponed first nights, finally opened Friday at the Shubert. In this production, the producer has struck a new note in style of entertainment, breaking away from the general lines followed in musical shows seen heretofore. The very fact that it is absolutely devoid of anything bordering on vulgarity places it in a class by itself.

The production, throughout, has been carefully staged. The settings are gigantic in size and unique in construction. In place of the usual painted drops and sets, the producer has offered a substantial set built upon a special stage, with drops of scrim, velvets and silks, that are both artistic and pleasing to the eye.

The musical score is short, despite the length of the program and there are no particularly catchy songs. The numbers that do stand out most prominently though are, "Rap-Tap-A-Tap," "What's In A Name," and "The Reminiscent Melody." The chorus, as a whole, is well picked, both for looks and ability and shows the results of exceedingly thorough training. The dancing is well done and leaves nothing wanting.

Gloria Foy and Allen Kearns carried off first honors for individual dancing. Herbert Williams of "Hark, Hark," is capable in comedy roles and Phil White and Ed. E. Ford, with their novelty entitled "Highlowbrow," scored a real hit.

Of course, there are a few spots that need fixing and the second part fails to reach the point of perfection attained in the first. The play should soon be in condition to make its appearance in a Broadway playhouse.

"What's In A Name" opens at the Maxine Elliott Theatre to-night, (Wednesday.)

THEATRES TOOK IN \$507,792,458

WASHINGTON, D. C., Mar. 12.—Figures compiled by the Treasury Department here show that, during the year 1919, the people of the United States paid the enormous sum of \$507,792,458.30 to go to the theatre, exclusive of all benefits.

This was an increase over 1918, when the sum of \$263,573,388 was paid for theatrical performances. During the first half of the fiscal year of 1920 made up of the last six months of 1919, the amount of \$344,857,266.90 has been spent on theatres.

BUY DEAD AUTHOR'S SHARE

It was learned last week that Sanger and Jordan recently acquired the interest in "The Royal Vagabond" held by the late Stephen Iver Szinney, who, with William Carey Duncan, wrote the original book and lyrics of the piece, produced by Cohan and Harris.

Szinney died a few weeks after "The Royal Vagabond" was produced. Following his death, it was discovered that he had no wife or other relative in the world, and, having died intestate, his property reverted to the Public Administrator.

The latter, after taking stock of the assets, found that a contract existed between the deceased and Cohan and Harris, under the terms of which Szinney was to receive 2 per cent of the show's weekly gross in royalties. This was the most valuable asset.

So recently, the Public Administrator advertised the contract for sale and, as a consequence, George Jordan, of Sanger and Jordan, went down and bought it in for \$2,000.

It is said that Szinney's share of royalties on the show has averaged upwards of \$250 weekly since its initial presentation here.

REHEARSING FOR CHAUTAUQUA

Four productions have been placed in rehearsal by the Community Chautauqua Circuit, prior to opening a ten weeks' tour beginning June 15. They are two companies of "Polly of the Circus," routed for the Eastern and Western sections; one company of "My Cinderella Man," to play the West and one company of "The Chimes of Normandy," East.

Included in the cast of the "Polly of the Circus," company, Eastern, are Jannett Artsey, Donald McLen, J. L. Clark, J. R. Armstrong, John Hogan and Dorothy Daulton. The cast for the same production, Western, will include Hazel Wood, Ten-Eyck Clay, Mrs. F. Frayne, Charles Udell, W. I. Clark and Olbi Skavlan.

"My Cinderella Man" company will include Mildred Davis, Fred Strong, W. F. Ryan, Benedict Brown, John F. Ryan, Clifton Lyons, John Yorke Chauncey Causland and Marguerite Neuton. The "Chimes of Normandy" cast will include, Paul Cahn, Hallan Moystan, Le Roy Opertrie and Arthur Wolley. Engagements were made by Matt Graw.

FORMING SOCIETY THEATRE CHAIN

PHILADELPHIA, Mar. 12.—A deal is being arranged here by which the Philadelphia Theatre, formerly known as the Little, will assume a character similar to the Princess Theatre in New York and seek the patronage of society. The house is operated by Walter Wanger, a protege of Elizabeth Marbury, in New York. Before going to war, Wanger worked for three years with Miss Marbury, and it is thought that she may be interested in the Philadelphia Theatre. It was Miss Marbury who originally put the Princess, New York, on the map by drawing Ann Morgan and other society folk to it.

The theatre here is said to be one of the first of a chain of such houses to be operated in Philadelphia, New York and Boston. The house has been remodeled, having been dark for a few weeks, and a smoking room for women has been installed. It will re-open Monday, March 22, with Victor Herbert's "Oui Madame."

"MARTINIQUE" OPENS MAR. 29

"Martinique," the new play by Laurence Eyre being produced by Walter Hast, will open on March 29th, in all probabilities in New Haven. It is now in rehearsal with a complete cast, under the direction of Laurence Eyre.

Josephine Davis is featured and will be supported by Mary C. Moore, Julia Crosby, Arthur Hohl, Ellen Blair, Charles Kraus, Ida Waterman, Lumsden Hare, Fleming Ward, Maxdell Turner, Marguerite Bird, Donald Call, Victor Harrison, Frank Dawson and Marion Dyer.

"THE ROTTERS" MAKING GOOD

LOS ANGELES, Cal., Mar. 13.—"The Rotters," starring Wallie Reid and Harry Corson Clark, and which the latter is presenting, started its third week Monday night at the Egan Little Theatre.

THEATRICAL HOTEL PASSING

BALTIMORE, Md., Mar. 14.—To-day is a day of sadness along the White Way in Baltimore, as it marks the passing of Tipman's Hotel, formerly Reilly's, for the past twenty-five years the rendezvous of theatrical folk while in this city. To-morrow, the walls will be cleaned of their many pictures of famous actors and actresses, prize-fighters and others that have been revered for many years by visitors. In their place will be seen such quotations as "A man may be down but he's never out," "Soap, soup and salvation," and other inscriptions of the Salvation Army, which organization will occupy the building as soon as alterations are completed.

Joe Tipman, himself an old-time fighter of no mean ability, and who recently run afoul of the prohibition law, bought the place last August, with the intention of prolonging its history as a theatrical hotel. This ambition has been abandoned however, and Joe is busy winding up his affairs.

One of its treasures was removed yesterday; the autograph containing the names of men and women known to the stage of the past and today. Sarah Bernhardt wrote her name in it and not so many, many pages away will be found the names of the Dolly Sisters. Robert Mantell's name is also inscribed there, as are the names of Fannie Brice, Olga Petrova, Alice Brady, Frank Tinney, "Gentleman Jim" Corbett, Bert Williams, Leon Errol, and others. The hotel was a mecca for the chorus and the news of its "demise" will be regretted by all.

The place will be ready for occupancy by the Salvation Army in a few weeks, and will be used as a hotel for working girls, the charge being \$3 a week for a room with shower and bath.

JOE KLAU SHOW NEEDS A DOCTOR

SPRINGFIELD, Mass., Mar. 12.—Although there are some decidedly humorous situations in "Mrs. Jimmie Thompson," a farce in three acts by Edith Ellis and Norman S. Rose, produced here for the first time at the Cort Theatre by Joe Klaw, this week, the play as it now stands, is far from being compact. In fact, there are many lines that do not advance the purpose of the playwrights, but which serve to obscure any such purpose they may have had.

What this play needs is a good jacking up, a little more coherence and in fact, a complete re-writing would not hurt it any. However, the character parts are well conceived and, for the most part, well played, especially Minna Phillips, in the role of Dorothy Delma. Richard Taber is also good and John Clements has the distinction of not playing the conventional stage clergyman.

The rest of the cast has on it the stigma of amateurishness, but, whether because of the material they handle or are such in their own right, is not to be decided by a single performance. The other members of the cast are Sara Enright, Peggy Roland, Warren W. Krech, Frances Sterling Clark, George L. Spaulding, Gordon Johnston, Anita Rothe and Thomas A. Rolfe.

"CIVILIAN CLOTHES" TO STOP

LOS ANGELES, Cal., Mar. 12.—After many like attempts, the Morosco Theatre management has announced, positively, that this will be the last week of "Civilian Clothes" at the Morosco Theatre. Tickets have been sold to "Polly With a Past," which will follow the comedy, opening Sunday, March 14.

Thursday night the 365th performance of "Civilian Clothes" was reached, rounding out a full year in the matter of performances and nine months in actual times. This is a record run of which no other city of the size of Los Angeles can boast. The piece originally opened for one week only.

SHUBERTS TRYING TO BUY IN

BOSTON, Mar. 11.—It is reported that the Shuberts are trying to secure a piece of the show, "The Outrageous Mrs. Palmer," playing here at the Arlington Theatre, with Mary Young in the star role. It is said that the play will be taken to New York by the Shuberts and presented with the cast now appearing in it here.

ROAD MANAGERS WANT A. E. A. CONTRACT SLIGHTLY CHANGED

One and Three Night Stand Producers Think They Should Be Allowed to Give Seven Performances One Week and Nine Another, Depending Upon Ability to Play Matinees.

Feeling that the eight performance Equity contract is enforced in a manner open to improvement from the manager's side of the fence, without at all lessening the rights or privileges of players, a number of one and three night stand producers were discussing early this week the advisability of taking the matter up with the A. E. A. officials to see if a change could not be made.

The crux of the situation is the matinees that one night managers are sometimes able and sometimes not able to give. As conditions are at present, the booking of one night stands, owing to the inroads of films, bad railroading and other causes, is, at best, a difficult problem. And the chance of making anything from the giving of matinees is still more difficult. Some weeks go by without such shows being able to give more than one matinee, whereas their Equity contract allows them two six night performances and two matinees. In such cases, the one night stand manager has to lose a performance that he was entitled to under the contract, for he was able to give only seven performances, six at night and one matinee. Examination of the records of a one night show this week, revealed that it had played only one matinee weekly for five weeks in a row.

At other times, however, the manager of such a show will get a chance to give three matinees in a week dependent entirely upon the towns he plays, the houses, etc., and, inasmuch as he is then giving nine performances, six nights and three matinees, he has to pay for the extra performance under the Equity contract, even though he has been able to give only seven performances per week for several weeks previous.

That situation is one which one and three night stand managers would like to have Equity consider, with the idea of having

the ruling of the A. E. A. changed to the extent that, if a manager is only able to give one matinee in a certain week, he be allowed to give an extra one either the next week or before the season closes, the performers playing nine performances the second week, but doing only sixteen performances in all in two weeks, as allowed under the Equity contract. Such an arrangement, the managers feel, would work no extra hardship upon the players, but would enable such managers to sometimes get a little more money in a town and thus make up for a matinee that they were forced to lose elsewhere owing to any one of a hundred causes, which continually arise to cause lost performances.

These managers feel that the contract is all right but that, if a season lasts forty weeks, for instance, they are entitled to 320 performances. Whether they should not be allowed to play these, however, at the rate of nine performances during some weeks and seven during others, is what they would like to take up with Equity, as such an arrangement would help them considerably and not infringe in the least upon the rights of the player. Any extra performances, above the 320 allowed in a forty week season, they admit should be paid for.

The point is not dissimilar to the one recently raised by the producers of week stand shows, when they made an arrangement with Equity by which they can take advantage of the full number of rehearsal weeks allowed under the contract, even though such weeks are not used consecutively and the show is taken out of town for an opening in the meantime.

Within the week, it is probable that a step toward the discussion of the change will be taken by the one and three night stand managers.

SAMPTER AND BACKERS SUED

Marty Sampter and the two people who, it is alleged, were his financial backers in the 1918 "Hitchy-Koo" show, are being sued in the Third District Municipal Court by the National Printing and Engraving Company. The claim is for \$136.86.

According to the complaint, filed by Leon Laski, the printing company claims that Sampter ordered printed matter for the show while it was on the road. The printing was done, it is claimed, between March 3 and March 11, 1919, since which time Sampter and Emil J. Simon and Cyril D. Reinhardt, the latter two being the backers, have failed to pay for the work.

WALNUT STREET THEATRE SOLD

PHILADELPHIA, Mar. 14.—James P. Beury has purchased the Walnut Street Theatre here from the heirs of John Sleeper Clark, the English actor, who acquired it years ago. Beury will raze the theatre at the close of the present season and build a new house to bear the same name on the site.

The Walnut Street Theatre is probably the oldest theatre in the United States and was erected in 1808. Edmund Kean starred in the first legitimate play presented there.

The Chestnut Street Opera House was purchased last week by the Shuberts.

CHORUS EQUITY GETS 2,000 JOBS

The Chorus Equity Engagement Bureau, under the direction of Mrs. Marion Lawler, has filled more than 2,000 jobs since the opening of the office last Fall.

GATTS RE-OPENING SHOW

George M. Gatts will re-open the tour of "The Unmarried Mother" for a new season, on March 17, at the Academy, Scranton, Pa.

"OUI, MADAME" OPENS MONDAY

"Oui, Madame," the newest Victor Herbert musical show, being produced by a company headed by George Nicolai, is scheduled to open at the Philadelphia Theatre, Philadelphia, March 22, with the following principals: Georgia O'Ramey, Harry Kelly, Vinton Freddy, Dorothy Maynard, Glenn Anders, Emmie Niclas, Catherine Calhoun Doucet, May Thompson, Marguerite Fritts, John A. Butler, John Lowe, Dorothy St. Clair, Marguerite St. Clair, Dolly Alyn, Eleanore Sinclair, Patrice Clarke, Marye Hall, Myrtle Weller, Marguerite Mason, Karl Nielsen, Ralph O'Brien, Howard Remig, J. Franklin Daly.

GALLO OPENS APRIL 4

SAN FRANCISCO, Mar. 12.—"The Gondoliers," "Bells of Cornville," "Pinafore" and "The Mikado" will be in the repertoire of the Gallo English Opera Company, when it opens a two weeks' engagement at the Curran Theatre April 4. Jefferson DeAngelis and Hana Shumozum, Japanese soprano, will be the two features. W. C. Carmichael is managing the show.

NAT FARNUM GOING WELL

SAN FRANCISCO, Mar. 11.—Nat Farnum and his Musical Comedy Company, now in their fifth week at the Crescent Theatre, are playing to the best business the house has known in several seasons. Included in the company are Dick Lee, Carl Gray, Ed Porter, Tommy Haeke, Jackie Farnum, Loraine Crawford and twelve chorus girls.

MAUDE FULTON SHOW OPENS 4TH

SAN FRANCISCO, Mar. 12.—"Tomorrow," a new comedy by Maude Fulton and Louis Weslyn, will have its premiere Sunday, April 4.

CHATTEAU THIERRY HAS A ROW

The incorporation last week of the World War Exhibitions, a \$5,000,000 corporation, disclosed the fact that Chatteau Thierry, Inc., a concern organized to present a cyclorama of the battle that formed the turning point in the war, had experienced a quarrel among its directors which resulted in the new corporation being formed to take the place of the old one.

Chatteau Thierry, Inc., was incorporated about a year ago with Paul Benedek, one time connected with the Shuberts, as president, and the announcement was made at that time that it would take over the car-barns at Fiftieth Street and Seventh Avenue, remodel them and put in a show that would illustrate how the American soldiers started the Kaiser on his way to Holland. Stock was sold in the company and it is reported that upwards of 70,000 shares were distributed, much of it along Broadway, among the purchasers being Ernest Abbott, connected with Wolpin's restaurant, and others.

After a considerable amount of the stock had been disposed of, however, dissensions arose between the directors of the corporation who, besides Benedek, included Wm. A. Schacht and Eugene Lcome, of 220 West Forty-second Street. According to Schacht, these were due to several causes, of which the selling by Benedek of some of his directors' stock to Abbott, without the knowledge of the other directors, when a by-law of the corporation forbade the sale of any director's stock without first taking it up with the others, was one. At any rate, it was found impossible to continue business the way it was going, and last week Schacht organized the new corporation, with E. J. Austen, the well known maker of cycloramas, as president, himself as treasurer, Wm. Chilvers, an attorney, as vice-president, and Lawrence K. Brown as secretary. Austen, president of the new company, devised and patented the cyclorama which was to have been used by Chatteau Thierry, and has, it is said, turned over all these rights to the new concern.

In order that those who bought and paid for stock in Chatteau Thierry may not be any the loser through the incorporation of the new concern, Schacht stated early this week that stock in the World War Exhibitions, Inc., would be exchanged for all actually-paid-for Chatteau Thierry stock turned in on the basis of one share of the new corporation for five of the old, the Chatteau Thierry, Inc., having been incorporated for \$1,000,000 and the World War Exhibitions for \$5,000,000.

As soon as the stock transfer is completed, the new corporation expects to get the idea into operation.

WARFIELD BADLY HURT

LOS ANGELES, Cal., Mar. 13.—David Warfield, who has been on tour with "The Auctioneer," was run down yesterday by an automobile and later removed to the Good Samaritan Hospital, where it was found his left leg had been broken in two places and his face badly lacerated.

The company with which Warfield was playing at the Mason Opera House is preparing to return to New York. It has been playing to capacity houses right along and seats had all been sold for the rest of the week at \$3,000 a performance. Mr. Warfield expects to be able to be removed to New York in about ten days, but physicians are of the opinion that, though he will recover, he will not be able to walk for several months.

OPEN MAY 15TH

Markham and Meehan will produce their first show in Newburg, New York, on May 15. They have acquired all the Nixon-Nirdlinger productions, which include "Miss Bob White," "Simple, Simon Simple," and "L'il Mose." A large colored company is also traveling with the organization.

"POODLES" SIGNED FOR CIRCUS

"Poodles" Hanneford and the family have been booked to appear in the Sells-Floto circus for the Summer. Next Winter, the act will return to the Hippodrome, contracts with which have already been signed with Charles A. Dillingham.

SUES OVER "FIFTY-FIFTY" SCORE

Leon De Costa, who wrote the lyrics and composed the score of "Fifty-Fifty," produced here at the Comedy Theatre last October, has brought suit in the Third District Municipal Court against Anton Scibilia, Cloyd Koontz and Edward Kohn, composing the corporation which originally produced the play.

In the complaint, filed by S. Goodman, his attorney, De Costa alleges that the three defendants personally guaranteed the contract he received as one of the authors of the play, an adaptation of William Gillette's farce "All the Comforts of Home." The other adapters were William Lennox and Margaret Michael.

However, after the play had run a total of five weeks at the Comedy, having previously played four on the road, it was sold to a corporation headed by W. J. Fallon, of the Tyson Ticket office, Harry Carroll also buying in. Fallon then had Harold Atteridge and Carroll write new lyrics and compose a new score for the piece, which was then sent out on the road—again.

De Costa's lyrical and musical compositions have been eliminated, with the exception of one song, "Honey Girl," he alleges in his complaint that he also ceased to receive the royalties he is entitled to under his contract.

Consequently, he is seeking to recover an accumulation of ten weeks' royalties, which, he alleges, amount to \$1,000. And, instead of suing the people who eliminated his lyrics and music, he is suing the people who, he says, assumed responsibility for just such an emergency.

Incidentally, De Costa says that, thus far, the play has netted him \$7,500, he accounting for that sum as follows: \$4,000 from Remick and Company for the music publishing rights, the sum being augmented by an additional \$1,000 bonus when the show opened in New York; and \$2,500 he received in advance of royalties from the show's original producers.

As for William Gillette and the two authors who adapted "All the Comforts of Home," De Costa says the former receives 2 per cent of the gross in royalties, the other two dividing 2 per cent between them, and that he should be getting 2 per cent himself. The case is scheduled for trial this week.

TOE-DANCER UNDER ARREST

SAN FRANCISCO, Mar. 13.—Agnes Reyes, a chorus girl, is under arrest here with Floyd M. Bennett, son of a millionaire box maker of Brooklyn, N. Y. She claims she worked at the Union Square Stock Burlesque, New York. She came all the way from New York with Bennett, on the understanding, she says, that they were to be married on their arrival here. Bennett, however, is under arrest on a charge of forgery and has a wife in Brooklyn.

All the presents which Bennett gave to Miss Reyes, including an automobile, were seized by the police. Miss Reyes is a Cuban girl, twenty years of age and does toe-dancing. Bennett may also be held on an additional charge of white slavery in violation of the Mann Act, in taking Miss Reyes from state to state without marrying her.

On inquiry at Ben Kahn's Union Square Theatre, it was said that no girl by the name of Agnes Reyes had ever worked there, in the chorus or otherwise.

EX-CHORUS GIRL LOSES

CHICAGO, Ill., Mar. 13.—Peggy Marsh, former chorus girl, has lost the suit she instituted in behalf of her son, Henry Anthony Field, to recover his alleged share of the \$2,000,000 estate which Marshall Field left in a trust fund to his grandchildren, of whom Henry was one. Superior Judge Sullivan ruled Saturday that the boy was not entitled to any thing. The court decided Peggy Marsh's son was not "lawful issue" within the meaning of the will.

Henry Field and Miss Marsh met in London while the latter was in the chorus of a show there. Prior to his death, Field gave the girl approximately \$50,000, and agreed to settle \$100,000 on her son. Following his death two years ago, the Field family carried out his plans and gave Miss Marsh the \$100,000 to educate her son.

PLAYERS, MUSICIANS, STAGE HANDS, STRIKE FOR A. E. A.

Refuse to Go on When Manager of Gus Hill Show Tries, They Say, to Withhold Railroad Fare From Salary of Chorus Girl—Show Goes on After Attempt Is Dropped

READING, Pa., Mar. 13.—Backed by stage hands and musicians, members of Gus Hill's "Keeping Up With the Joneses" company called a strike here tonight, holding the show up for twenty minutes. The demonstration was staged, it is said, when the manager wanted to deduct railroad fare between here and New York from the salary of Aimee La Mare, a member of the chorus who recently quit the show, which is in violation of the Actors' Equity contract.

Following a delay covering nearly a half hour, during which time the wires between here and Hill's New York office were kept hot, the difficulty was finally settled, Hill, in New York, instructing his man to accede to the demands of the striking actors. All then returned to their jobs.

As soon as the trouble started back stage, the audience was informed, and, inasmuch as this town is one of the strongest centers of organized labor in the country, the people out front joined in the cry for fair play for the performers.

According to Equity members, the whole trouble is the direct result of "cut-throat" methods. They claim the entire chorus

was engaged at the beginning of the season under Chorus Equity contracts, which call for a minimum salary of \$35 a week.

After the company opened and was well on the road, they claim they were informed they could either take a \$5 a week reduction in salary or two weeks' notice. The girls got together and decided to take the \$30 a week rather than return to New York and look for another job. However, it is said that some held out and the latter were told that they could remain at the regular salary, but must keep quiet about it.

Miss La Mare was among the girls who decided to remain at \$30 a week, but recently found out that some of the girls were receiving their regular wage. Armed with this information, she made a kick to the company manager and announced that she was through. It is said that the company manager told her that railway fare back to New York was to be deducted from her salary. The trouble was at once wired to the New York office of the Chorus Equity and word was sent out to call a general walkout, which was done.

CHORUS BOYS GET A THRILL

The most exciting rehearsal ever held in Bryant Hall took place last Wednesday night when a score or more "gobs" invaded one of the rehearsal rooms and made merry with the chorus boys rehearsing there for the "Florodora" revival.

For some ten or more minutes the battle waxed hot and even the female of the species stepped into the whirling mass of blue uniforms and "latest cuts," and clawed, scratched and punched until a half dozen husky "cops," attracted by the screams of the enraged chorus boys, broke up the melee and drove away the "gobs." The casualties among the song and dance boys were many and heavy, for, as one of the "gobs" remarked, "the way to make 'em love you is to use 'em rough."

The "battle royal" is said to have resulted from a desire to get even with the Shuberts and the choristers in general, by an ex-member who had once sailed the high seas as a real honest-to-goodness "gob." As the story goes, he was employed by J. J. Shubert for a place in the chorus, but is said to have been considered too rough. Consequently, he was given the air.

On the night of the affray, he met some of his former companions, enjoying shore leave and who, incidentally, had found the way to something stronger than 2.75. When he spun his tale of woe, all hands straight-away boarded a street car and made the voyage to Bryant Hall, with the intent of setting things ship-shape there.

When the self-appointed arbitration board reached their destination, they sent in an emissary to call forth the spear-holding warriors of the chorus, but the latter demurred. So, straight to the enemy camp the jolly tars made their way and proceeded to enjoy themselves until the police arrived.

STRIKING MUSICIANS TO PLAY

BOSTON, Mass., Mar. 15.—Union musicians, who were formerly members of the Boston Symphony Orchestra, but are now out on strike, will give a symphony concert next Sunday at the Colonial Theatre, to be conducted by Emil Mollenhauer. Solos will be offered by concert-master Fradkin, violinist, and also by Gustave Heim, first trumpet.

BETH STONE GETS DIVORCE.

SAN ANTONIO, Tex., Mar. 15.—Beth Stone, of Beth Stone and Company, was last week granted a divorce in the Supreme Court from Frank Hughes, of Frank and Mazie Hughes.

"STAND FROM UNDER" WELCOMED

PROVIDENCE, Mar. 11.—"Stand From Under," the anti-prohibition play, by William Anthony McGuire, now playing at the Providence Opera House, is receiving a royal reception from the thirsty Rhode Islanders who are making an active "state rights" stand in the Supreme Court against the prohibition amendment. McGuire, who recently took over the show from G. M. Anderson, in addition to writing on a timely topic, has shown considerable showmanship in bringing the piece to the center of the anti-dry fight.

"Stand From Under" is not an obviously propaganda play, but a drama of human weakness, which makes its wallop against the present prohibition period all the more forceful. The author does not have his characters preach, and the fact that the arguments are brought about in natural commonplace conversation pro and con, makes them all the more convincing. In addition to this, there is plenty of humor and an abundance of clever lines throughout the play, making it fascinating even if one does not care for the underlying theme.

The author has based his argument on the claims of the moderate drinker that if liquor had not been meant for the world, there would never have been an apple tree in the Garden of Eden. Later on, he has his characters expound the theory that if man's choice is taken away from him, sin will be missing, so what's the use of having religion or churches. The play proceeds on the idea that prohibition is a fallacy; that the craving exists in the human being for stimulation and, if it is curbed in one direction, it will seek another.

The story, in this instance, concerns one Merrill, who, when he no longer can secure liquor, becomes a drug addict. He marries a splendid girl who has ambitions for him and finally gets him to accept the nomination for United States Senator with prohibition as his platform. The moderate drinker, Griffin, a life long friend, and Hawks, a politician, shape the destinies of the young candidate. The latter knows that the candidate has the drug evil but believes that he will overcome it. Griffin, who was formerly in love with the candidate's wife, also finds out that he uses drugs.

The candidate goes into the fight against his will, for he prefers to get away from it all and go West to try and overcome his habit. Then his wife finds it out, and the ending is pitiful.

Richard Dix puts a deal of heart-rending action into the part of the young drug addict-candidate. John Halliday, as Griffin, was good and Sue MacManamy fits the character of the young wife well.

Others in the cast are: T. Tamamoto, William Morris and Eleanor Gordon.

24 STUDENTS GRADUATE

Twenty-four students from the American Academy of Dramatic Arts were graduated with honors on Tuesday afternoon at the Lyceum Theatre. The guests of honor and speakers were Blanche Bates and Bruce McRae.

The graduating students were Julia Brown, New York; Eleanor Cody, Elkins, West Va.; John Coggeshall, Providence, R. I.; Theresa Colburn, Collinsville, Okla.; Elizabeth Coleman, San Antonio, Texas; Maxwell Dilts, Brooklyn; Byron Doty, New York; Walter Ducart, Beardstown, Ill.; Carolyn Glen, Newburyport, Mass.; Pauline Halpert, Scranton, Pa.; Edwin Hensley, New York; Wallace Hickman, Arnold, Pa.; Margaret Hollinger, Philadelphia; Hamilton Howard, New York; Paul Huber, Wilkes-Barre, Pa.; Judith James, New York; Ruth Mason, Cleveland, O.; Lenard Meeker, Brooklyn; Marie Meadows, New York; Olga Olonova, Moscow, Russia; Irma Powers, Waco, Texas; Elinor Ritter, Denver, Col.; Henry Weston Ross, East Orange, N. J., and Lillian Wells, Alexandria, Minn.

The final matinee of the season, presented by members of the graduating class, will be given at the Lyceum on Friday afternoon, when "A Woman's Way," a comedy in three acts by Thompson Buchanan, will be presented.

WIFE SUES STAGE DIRECTOR

Bill Smith, stage director for several seasons for Gus Hill, was last week named as defendant in an action brought by his wife, Grace N. Smith, for \$100 alimony and \$500 counsel fee in a suit for divorce. The case was tried in Supreme Court before Justice Newburger, who reserved decision.

Mrs. Smith said they were married in Council Bluffs, Iowa, in 1903, at which time she was a stenographer and a clerk in the office of the Union Pacific Railroad. Five years later they went to Detroit and joined a theatrical show, she in the chorus and he as stage manager, in addition to playing small parts. Then they came to New York.

According to her, Smith went to Reading, Pa., in 1913 to manage a stock company and left her "flat as far as finances were concerned." She further alleged that for the next seven years she never saw or heard from him.

One day last January, however, accompanied by a friend, she says she called at 601 West One Hundred and Thirty-sixth Street, where Smith has an apartment. In her affidavit she says her husband appeared startled to see her. She says she asked him to introduce her to "his wife." Thereupon, she states, Smith called to someone and "a certain female person called Cora" appeared and was introduced. Mrs. Smith asked if she knew Smith was a married man, and she says "Cora" made no reply.

It was charged that Smith now has contracts with both John Cort and Oliver Morosco, but, in reply to his wife's application for alimony, he says he has no agreement with either producer and at the present time is "waiting for something to turn up."

HELD FOR KILLING MANAGER

CHICAGO, Ill., Mar. 14.—Eddie Brislane, hero of a newspaper story "Beating Back," in which he played the part of a reformed crook, is under arrest here charged with the murder of William Mills, manager of the Crawford theatre, who was shot and instantly killed last week in the box office of his theatre. A confederate named Carter was also arrested, charged with complicity in the crime. Robbery was given as the motive.

Brislane had been discharged from the International Harvester Company and was expecting to be arrested, he being suspected of stealing \$800 of his employer's funds. According to the police, Brislane and Carter approached the theatre in a taxicab and went to the window, expecting to find a girl in the ticket box. However, they found the manager counting the day's receipts and Brislane is said to have become nervous, pulling the trigger, the bullet hitting Mr. Mills in the abdomen. The manager is survived by his widow and three children.

PLAYING RETURN DATE

PHILADELPHIA, Mar. 15.—"Chu Chin Chow" will open a return engagement in this city at the Chestnut Street Opera House on April 19. Lionel Braham, Marjorie Wood, George Rasley, Eugene Cowles, Helen Gunther, Don V. Ferrandon and Stella St. Audrie will be in the cast.

STEAL \$1,000 WRIST WATCH

SAN FRANCISCO, Mar. 15.—"Chu Chin nett, leading lady with the Alcazar Theatre stock company, has reported to the police the theft of a diamond set wrist watch valued at \$1,000 from her apartments.

THEDA BARA

Theda Bara, whose photograph appears on the front cover of this week's issue of THE CLIPPER, has temporarily forsaken the screen and, under the management of A. H. Woods, is making her first notable appearance on the spoken stage. She is appearing at the Shubert theatre in "The Blue Flame," a four act drama.

Miss Bara has not given up her screen work but has withdrawn temporarily to play in the drama, in which she does the role of a sweet and innocent young girl in love and loved by a cynical scientist, who believes that he has invented a machine with which he can restore the dead to life. It affords her a superb opportunity for the display of her remarkable talents.

"HOWDY FOLKS" OPENS

CHICAGO, Mar. 14.—That "Howdy, Folks," a serio-comic play by Pearl Franklin, presented here at the Olympic for the first time this week, is a highly amusing play of the rough and ready life of the Blue Ridge Mountains, all will agree. But there is something vital lacking and that something is the box office punch. Whether or not this play will live on its merits as it now stands, is doubtful, although with a little re-vamping, it could be improved.

The story concerns a circus belle, Azalia, who is snatched from a tent show by a rough yet kindly mountain preacher, not, however, until the man of the Lord hands the showman one of the best thrashings to be witnessed on the stage in a long time. The preacher carries the child off to the mountains and urbanely identifies her as the heiress to the fortune of an old miser who has died intestate. The fortune, in the flurry of incidents that blunder along at top speed, disappears; the preacher and a wild boy who wants to become a lawyer and is about to run away to school are accused and, in the next breath, exonerated.

There then follows a feud which is cleansed of gay manslaughter by sudden marriage between the warring offspring; a wedding under the mountain laurel, with the preacher holding the Bible in one hand and a six-shooter in the other.

Lelia Bennett, in the role of the little circus maid, is given ample opportunity for some splendid acting. She does it with rare depth of humor and big pathos. Alphonse Ethier, who has just relinquished Lionel Barrymore's role of the Italian in the "Jest," gives a splendid characterization of the rough and ready preacher. Others who contributed to the success of the performance were Marion Swayne, Ben Kauser and Chester Morris.

KOLB AND DILL PLAY RETURN

SAN FRANCISCO, Mar. 14.—Kolb and Dill will open a return engagement in this city at the Savoy. They played two weeks ago at the Curran and took in \$40,000. The show opens its return engagement to-day.

MANUSCRIPT TAKEN IN HOLD-UP

SAN FRANCISCO, Mar. 14.—William Cavanaugh, member of the Alcazar Stock Company, was held up recently by automobile thieves and relieved of a pin, a small amount of money and a manuscript of his part in a play. They refused to return his manuscript.

CHICAGO MOVES TO CHANGE CHILD PERFORMER STATUTES

**Proposed Amendment to State Law Now Before Legislature
Inspired by "Daddies" Trouble—Would Make
Performances by Child Actors Legal**

CHICAGO, Mar. 14.—The recent trouble which David Belasco and the play "Daddies" had here, has resulted in some good to the community, even though it inconvenienced the players to a considerable extent, for it has inspired a bill just presented to the Legislature, under the provisions of which performances by child actors will be legal in this state.

The proposed amendment to the constitution of Illinois points out that it shall be lawful for children to participate in both dramatic and musical productions, provided that the person or persons in charge of the child actor present to the chief of police in any town a certificate in writing, showing therein the name and legal address of the child and its parents.

The certificate must also contain information relative to the number of hours

the child rehearses daily, the character and kind of education and instruction being had and received by the child and the name and address of the tutor.

In addition to this, the tutor must also file a certificate showing the progress made by the child actor in his studies and that the curriculum for such studies is the usual one required under the State Educational laws for instruction of pupils in the public schools.

The "Daddies" company had to close here because the laws of this State would not permit its five youthful players to perform after seven o'clock at night, even though it was proven that all were receiving excellent care, were being tutored and, in addition to receiving salaries, the least of which was \$75 per week, had their mothers travel with them.

ASTOR PROPERTY IS RE-SOLD

Sam H. Harris and Irving Berlin announced early this week that they are planning to build a new theatre to be known as "The Music Box," on the site extending from 239 to 247 West Forty-fifth Street, sold a week ago at the auction sale of the Henry Astor Trust Estate. At that sale, the site on which "The Music Box" is planned, was knocked down by auctioneer Joseph P. Day, for \$315,000 to a syndicate composed of Sol Bloom, L. and A. Pincus and M. L. Goldstone.

There was much spirited bidding for this plot between the Sol Bloom syndicate, organized for speculative purposes only, and the Shuberts, represented by their real estate man, Edward Margolies. The latter indicated his desire to acquire the plot by starting the bidding at \$40,500 for each lot. When the figure reached \$62,250, Margolies, who was sitting next to Jake Shubert, rose and, in a voice that denoted perturbation, inquired of the auctioneer "Who bidding?" The auctioneer stopped the sale long enough to point to an upper box directly across the room, where Sol Bloom and his group of real estate associates were sitting.

Margolies turned toward the box, took one look and then sat down. And, when finally the Sol Bloom bunch bid \$63,000 as their offering for each lot, Margolies voice hushed long enough for the site to be knocked down to his opponents.

Later that same day, Bloom went over to Sam H. Harris's office to announce that he had acquired the Forty-fifth Street site and Harris offered him a reported profit of \$40,000 above what the property had cost him at the sale. Bloom accepted the offer immediately on behalf of himself and his syndicate and, on the following day, it was announced that Sam H. Harris had acquired the property for \$375,000.

Incidentally, it was learned that Harris had a chance to acquire the property on the day it was sold by the auctioneer, for he was present at the auction sale announced to begin at 11 a. m. sharp, but which did not begin until a few minutes after twelve. As a result, Harris left the Astor some time before the sale began. But he met Bloom before he left and it was arranged that the latter should offer to Harris first anything he bought.

Irving Berlin's connection with the property must have taken place within the last few days, for the original announcement of its acquisition from the Bloom syndicate did not link his name with that of Harris.

The houses on the property are of the rooming variety, each being leased from the Henry Astor Estate for a term that expires next May 1. It is interesting to note that the aggregate yearly rental for the five houses, under the lease, totals \$10,200.

"MIMI" TRIES TO BE NAUGHTY

"Mimi" strives valiantly to be a very naughty musical farce, but the most that the play succeeds in doing along these lines is to skim the surface of suggestiveness lightly and arouse a great deal of mirth by reason of the really funny situations it contains.

Obviously, when the head of a bank in a little French town makes it a sort of condition precedent that he must taste the lips of any of his subordinates who happen to be married, that is, if the particular subordinate whose wife the bank's head happens to fancy is seeking promotion, the story of such a bank president is not intended to be served for the edification of the young and unsophisticated. But, just the same, as it is handled in "Mimi," there is nothing about it to excite more than the imagination, in a manner of speaking.

Thus, we have a series of situations that arise because the bank clerks who are married persist in foisting girls of the theatre upon their amorous boss, the latter thinking that he is getting the real wife. And, when one Robert Perronet, a newly married clerk who is bent on promotion, attempts to foist Mimi Le Grand, a music hall enchantress, on the old "wife-hound," things break badly for him because a mother-in-law arrives on the scene just as he is about to introduce said Mimi as his wife and a number of complications follow that give just enough excuse for a bevy of maidens to appear in the proceedings, among other things.

Chapine, a real French chanteuse, engaged especially for this show, demonstrated that she can sing prettily and point a "wicked" toe gracefully in the part of Mimi. Fred Walton, as the moneyed "wife-hound," was extremely funny throughout and added to his laurels immeasurably when, with Marie McConnell, who played a Chinese maid neatly and prettily, he sang "The Chinese Sirenade" number, by far the best musical bit of the show. R. C. Pitkin, as a roue, acts his part well and dances well, too. Alfred Kappeler, as Robert Perronet, the young bank clerk, gave a convincing performance, as also did Letty Yorke, Donald Sawyer and Alice Handley. Others in the cast are Louis F. Spaulding, Frances Chase, Helen Hanlon, Lillian Dix, Jack Paulton.

The book and lyrics are rather conventional in design, but there are times, and these are quite frequent, when Adolf Philipp's tunes are delightfully melodious.

The book and lyrics were written jointly by Edward Paulton and Adolf Philipp, the latter of whom also composed the music. Lawrence Marsden staged the piece, which was produced by the Empire Producing Company, the same being Sanger and Jordan.

WINTER GARDEN TO PLAY BALL

An all-star show will be presented at the Forty-fourth street theatre March 28, for the benefit of a baseball team recently organized at the Winter Garden. Those appearing will be Blanche Ring and Charlie Winninger, Avon Comedy Four, Murray Abrahams and Eddie Cox, Riggs and Witchie, Frankie Heath, Mellette Sisters, Rath Brothers, Jim Barton, Lou Haskell and Joe Opp, Four Haly Girls, Olga Cook, Harry Ruby and Bert Kalmar, the Winter-garden Steppers and Louis Silver's orchestra. Mike Simms will direct the staging of the show.

The team includes Jim Barton, Charlie Dale, Charlie Winninger, Joe Smith, Joe Opp, George and Dick Rath, Ralph Riggs, Harry Turpin Lou Haskell, John Crone, George Schall, Julian Martin, Eddie Miller, Nick Kane, Jack Donnelly, and Bill Creadon.

WHITMAN BENNETT TO PRODUCE

Whitman Bennett, for the past two years production manager for Famous Players-Lasky, has resigned that position and will go into picture producing and legitimate stage producing for himself, under his own name. He announced last week that he has already purchased his first play, "The Great Desire," by Leila Burton Wells, which will be produced out of town in August and in New York city on or about Labor Day.

Before entering the film business, he was for five years associated with the Shubert Theatrical Company as general press representative. He has arranged to do his booking through the Shubert office.

SENDING CASTS TO COAST

Oliver Morosco will invade the Pacific Coast this Summer with several of his original New York casts. "Mamma's Affair" will open in Los Angeles about the middle of June and will also play engagements in San Francisco, Seattle, Portland and intermediate cities. "Linger Longer Letty" will close its run in Philadelphia on July 19 and begin a trans-continental trip to Los Angeles. Both these plays will reach Chicago in September.

SHOWS CONGESTED ON COAST

SAN FRANCISCO, Cal., Mar. 11.—There is a congestion of road shows in California, the Savoy theatre being the only house available at present. This is being deluged with offers from shows wanting to get in, including "Mutt and Jeff," "Bringing Up Father," "Roscoe's Georgia Minstrels," and also Gus Hill's Minstrels. Kolb and Dill have the week of March 14, with the Georgia Minstrels to follow.

WINS COSTUME PRIZE

Miss Billie Rankin captured first prize at the Masquerade Ball given at the Johnson Building in Brooklyn by the Crescent Dramatic Club last Thursday night, for the handsomest and most novel costume. She appeared as the Crinolina Girl, in a costume designed and made by Mme. Katz. Miss Rankin a few years ago was a well known child actress in pictures, starring with the Universal.

HAMPDEN RETURNS TO HAMLET

Walter Hampden began a special engagement in "Hamlet" at the Lyric Monday night. The engagement is limited to two weeks. In support is the same cast that appeared with him last year at the Plymouth and Thirty-ninth Street theatres. "George Washington," in which he was appearing, closed Saturday night.

FRISCO MANAGER CHANGES

SAN FRANCISCO, Cal., Mar. 14.—Ed. A. Smith has been appointed manager of the Rialto theatre, to succeed Ralph Ruffner. Bernat Jaulus, for many years first violinist at the Orpheum, and also with the San Francisco Musical Association, has been made musical director.

SPIEGEL GETS ANOTHER

Max Spiegel, producer of "Look Who's Here," has accepted "Over Sunday" and expects to start work on it soon.

INDORSE DRAMA LEAGUE

John Drinkwater, Daniel Frohman, Rupert Hughes, Arthur Hopkins, Josephine Preston Peabody, Laurence Housman, Robert Edmond Jones, James Forbes, Stuart Walker and Walter Hampden have signed the following indorsement of the work of the New York Drama League in order to aid the league in its campaign for members:

"We believe in the work of the New York Drama League in showing the public the possibilities of the theatre and encouraging the theatre to realize those possibilities. Every single addition to the membership list helps the league along on its way."

RE-ORGANIZE TRENT CORP.

TRENTON, N. J., Mar. 15.—The Mercer County Theatre Company, of 15 Exchange Place, Jersey City, was chartered in the office of the Secretary of State last week with the United States Corporation Company as agent. Its objects are to operate the Taylor Opera House and the Trent Theatre in this city.

The firm is capitalized at \$25,000, divided into 250 shares at \$100 each. \$1,000 will be the amount devoted to the starting of the business.

BUYS AND RE-SELLS OWN PLAY

Channing Pollock, who sold all his plays some time ago, secured possession of one of them the other day when he bought his own play "Clothes" from Famous Players-Lasky, who had bought the play from him and produced it some time ago. Pollock then turned around and sold it to Metro, which is planning it for early production. Maxwell Kaeger will probably direct it.

JOHN BARRYMORE GOING ABROAD

John Barrymore, now appearing in "Richard III," will go to London after that play closes to appear in a production of the same play over there. Arthur Hopkins is now organizing a company for the London trip to be made up largely of English players. Besides appearing in "Richard III," Barrymore will also appear in "The Jest" while in London.

BOBBY HENSHAW MARRIES

Bobby Henshaw, who does a single in vaudeville, teamed up for life with Vera Van Etta, of the "Ten Navassar Girls" last Thursday at Yonkers, between shows. Peggy Powers, of the girl act, was bridesmaid and some unknown was the best man. The couple will leave for England shortly.

LAURA PIERPONT OPENS MONDAY

"The Guiding Star" is the title of a new dramatic playlet by Edgar Allen Woolf which Laura Pierpont is to use as a vaudeville vehicle. It is now in rehearsal, with Taylor Granville looking after the staging and is scheduled to open next Monday in Elizabeth, N. J. Harry Weber is booking it.

STUDENT'S PLAY READY

"Fly With Me," Columbia's varsity show, will be presented at the Hotel Astor March 24-27, with twenty-two young men in feminine roles. Buck O'Connor will be the "leading lady," assisted by a cast of thirty-five students in what the managers announce will be the best production Columbia has ever given.

EDITH DAY HAS NEW PLAY

Carle E. Carlton has accepted a play by Philip Bartholomae and Lawrence Langner entitled "Noa Lua," in which Edith Day will be starred. It is scheduled for production in September.

HACKETT HAS NEW PLAY

James K. Hackett has secured the American rights to "L'Adventure," by Alfred Capus, and will appear in the play at the conclusion of his tour in "The Rise of Silas Lapham."

"SCANDAL" TO PLAY ALL SUMMER

Arrangements have been made whereby "Scandal" will remain at the Thirty-Ninth Street Theatre throughout the Summer.

VAUDEVILLE

HARD FOR ACTS TO LEAVE GERMANY

TRAVEL LINES CONGESTED

Acts of all kinds are having great difficulty in getting in and out of Germany, owing to congested shipping conditions on both trunk line railways and steamship lines. The revolution now waging there, if it continues for any length of time, will make the transit situation all the more acute, according to foreign booking agents here.

As a result of these conditions, the Ringling Brothers-Barnum and Baily Circus will open at the Garden minus two headline acts, scheduled to appear then. They are Katie Sandwinna and Company and Amelia Pichannia and Company.

According to the Wirth-Blumenfeld Company, who booked these acts, they will probably arrive here within the next few weeks, providing there is a let-up in the transit congestion. There are also a number of other foreign acts, as well as several American acts, caught in the traffic jam.

However, when the circus opens, there will be many standard headline features, which include May Wirth, Phil Wirth and Family, Orrin Davenport and Company, Boghough the Midget, Riding Rooneys, equestrian acts; Bird Millman, wire; Weiss Troupe, perch act; Seigrist Sibon Troupe, aerial; Clarkonians, aerial; Lillian Leitzel, aerial rings; Josefson's Icelanders, wrestling; Mlle. Bradna; Charles Seigrist Troupe, aerial; Hillary Long and Willy Karbe, "Up Side Down Boys"; Four Roeders, Sisters Mellilo and Sisters Sibons, gymnasts, and Anderson Brothers, perch performers.

SPIEGEL FILES PLANS

Max Spiegel, Sol Brill and the others interested with them, have filed plans with the Building Department, for their new theatre in Greenwich Village.

The theatre will occupy the triangular block bounded by Seventh and Greenwich Avenues and Twelfth Street, which has been leased for three twenty-one year terms. The building will cost about \$500,000 and will be ready to open next Christmas week. It will have a seating capacity of 2,500, the largest South of Forty-second Street. The main entrance will be at the Seventh and Greenwich Avenue conjunction. The Twelfth Street frontage will be devoted to business and will have about five stores.

"SWEETHEART SHOP" RE-OPENING

"The Sweetheart Shop," Edgar MacGregor and William Moore Patch's open-closed-open musical production, has been sufficiently recast since it closed a few weeks ago to enable its producers to map out a new route, starting in Hartford, Conn., on Monday. The show is headed for Chicago, it was announced early this week, being scheduled to open in April.

BECOMES KAHL'S SECRETARY

CHICAGO, Ill., Mar. 13.—Willie Berger, of the W. V. M. A., has been appointed secretary to Sam Kahl, booking manager of the F. & H. Circuit. Houses formerly booked by Berger will be turned over to Paul Goudron. The Academy and Windsor theatre will be booked by Goudron hereafter.

BOOKED UNTIL 1924

George Morton, formerly of Kramer and Morton, has been booked over the Moss tour in England until 1924. He is doing a single since splitting with Dave Kramer, and is to headline or share headlining honors on every bill he plays.

NEW ACTS

"Broadway Blondes and Brunettes" is the title of a new musical revue being produced by Charles Quinn, under the direction of Charles Reilly. The act will open this week out of town with a cast of twelve, featuring Charles and Josie Quinn, Charles Reilly and Rosalie, a jazz dancer. It carries special scenery and wardrobe.

"He Tried to Be Nice" is the name of a new act being broken in by Walter Poulter and Ada Talbat, prior to playing the big time.

Smith and Inman, man and woman, are having a new act written by Allan Spencer Tenney.

Burke and Connors are having a new act written by Allan Spencer Tenney.

JUNE CAPRICE TOURS SOUTH

June Caprice left last week for Knoxville, Tenn., to start on a tour of the Southern Loew Theatres, appearing three days at each house as a guest of Marcus Loew. E. A. Schiller, southern manager for Loew, will accompany the star. Her route follows: Knoxville, March 18, 19, 20; Nashville, March 22, 23, 24; Atlanta, March 25, 26, 27; Birmingham, March 29, 30, and 31; Memphis, April 1, 2, 3.

BARD TO TOUR CANADA

MONTREAL, Mar. 13.—Wilkie Bard has been signed by George F. Driscoll, vice-president of the Trans-Canada Theatres, Limited, to make a complete tour of the Dominion of Canada.

Bard is to start at Halifax on December 17, next and go as far as Vancouver. He will play single matinees and one night stands in the smaller towns and longer engagements in the big centres.

GOING TO SOUTH AMERICA

Madame Alverno and Company, Albert Rouge and wife, Basso, Skating Hamiltons, the Rice Trapeze Act, Servais Talma and Bosco, the Sisters Rappo and Rostow, are among acts that have recently sailed for South America, to begin a tour over the Carlos Seguin time, booked here by Richard Pitrot, who plans to send ten acts with every steamer sailing.

RACINE MANAGER LEAVES

RACINE, Wis., Mar. 12.—Ferral Butler, manager of the Orpheum Theatre here, left last week to live in Douglas, Wyoming, with his parents. He lost his wife a short time ago, after being married for only six months. He will accept a position from the government as agent for the Indian reservation near Douglas.

SOBEL BOOKING TWO

Eli Sobel has started to book two houses in New Jersey, the Court Theatre, Newark, and the Grantwood, in Grantwood. At present, both are motion picture houses, but whether they will play split weeks or feature vaudeville for two or three days a week is to be decided upon.

CONRAD'S JOIN TIMBERG SHOW

Eddie and Birdie Conrad, in vaudeville with their own song and dance act for the past year, went into the cast of Herman Timberg's "Tick Tack Toe" last week. Conrad formerly did an act with Harry Mayo, also in the show.

PLAYING BUTTERFIELD TIME

CHICAGO, Ill., Mar. 13.—Billy Breed has accepted a tour of the Butterfield Circuit, opening last week. Following that route Broad will take up a long routing on the Western Vaudeville Managers' Association time.

JAZZ BANDS TO BE CUT NEXT SEASON

AUDIENCES TIRING OF THEM

A report that managers will look askance at booking jazz band acts for next season, the matter to be settled shortly at a meeting, was in circulation early this week, their attitude being ascribed to the fact that patrons have been more than fed up on such entertainment.

During the last season, there were upwards of thirty such bands playing over the larger circuits, almost every act that pretended to be anything at all, carrying one with it. The idea, according to the report, is to have possibly a half dozen such organizations playing the big time, but no more.

STORM HIT MONTREAL BILLS

MONTREAL, Mar. 13.—The recent storm played havoc with the shows booked into Montreal vaudeville theatres. The St. Denis had five acts booked in but only one was able to get into town. James Teddy and Company doubled from the Princess and the Canton Trio were held over from the week previous. A local singer completed the bill.

Pablo Casals was to give a concert on Sunday at His Majesty's, but was unable to get into town and money had to be refunded to over 2,000 people.

SAILING FOR ENGLAND

The Cycling Brunettes will be among those who are sailing for England on the Mauretania Saturday. They are scheduled to open a tour of the Moss-Empire circuit in the Pillsbury Park Empire Theatre on March 20th. June Mills will also sail, opening April 5th.

PRINCESS RAJAH INJURED

CHICAGO, Ill., Mar. 15.—Princess Rajah, who headed the bill at the Palace Music Hall last week, suffered an injury to her foot and had to be taken to the American Theatrical Hospital, where she underwent an operation.

CLAIMS HEAD TO HEAD BIT

Potter and Hartwell have filed complaint with the N. V. A. against the Adroit Brothers, claiming the latter are doing a head to head procenium bit which he and Hartwell hold as part of their regular business.

GOING TO PARIS

Maude Mallia will sail for France after the season at the New York Hippodrome closes, to open with twelve girls in the original Dunedin act of skating, cycling and wire walking, at the Folies Bergere, Paris.

WILLIE SOLAR IS BACK

Willie Solar returned last Saturday from Sioux City, Ia., where he finished a twenty-eight weeks' vaudeville engagement that extended from Chicago to the Coast. During his tour he played over four different circuits.

JUNE MILLS TO SAIL

June Mills and Company will sail Saturday on board the S. S. Mauretania, for England, where she is booked for a tour of the Moss-Empire circuit, opening on April 5th.

POLICE BAND ACT ENLARGED

The Police Aviation Jazz Band act has been entirely made over. In addition to the band of six, Ora Kuler and Georgie Stone, dancer, have been added to the act.

JIM THORNTON CAUSES ARREST

Charged with the theft of a \$900 fur coat belonging to Mrs. "Bonnie" Thornton, the former vaudeville actress, who died Saturday of pneumonia, Elizabeth Smith, a dressmaker, was arrested Monday and held for further hearing.

The complainant is Jim Thornton, husband and stage partner of "Bonnie." Miss Smith lives in the Argonne Hotel, as did the Thorntons. It is alleged that the woman went to Mrs. Thornton's room last Thursday, when the former was ill, and removed some of her effects.

According to the police, the Smith woman claims that Mrs. Thornton asked her to take charge of some of her effects before she was removed to the hospital. She turned over to the police several articles, she said "Bonnie" had asked her to care for, but denied knowledge of the coat.

SUES MARGUERITE SYLVIA

Marguerite Sylvia is the defendant in a suit filed in the Supreme Court by George S. Abbott to recover \$2,500.

The complaint alleges that the parties made an agreement July 15th last, by which Abbott was to act as Mme. Sylvia's manager to exploit her and promote her interests as a film star, secure her proper vehicles and an engagement with the American Film Company. He alleges he was to get any sum he could secure for her services in excess of \$1,500 a week. He says she worked five weeks and got \$10,000, but has refused to pay him.

BRICE ACCOUNTS RELEASED

Judge Learned Hand signed an order Saturday in the Federal District Court releasing the bank accounts of Fannie Brice, wife of "Nicky" Arnstein, in the Colonial Bank and the United States Mortgage and Trust Company. An order signed February 19, restraining every deposit company, bank or trust corporation from transferring, removing or disposing of any money, stocks, bonds or other property of Miss Brice or her husband was cancelled on the motion of House, Grossman and Vorhaus, attorneys for Miss Brice. Arnstein is still at liberty.

"POWDER-PUFFS" HAS NEW PEOPLE

"The Powder-Puff Follies," featured attraction at the Broadway, has been entirely worked over, several new bits added and the whole thing considerably shortened. Ed Janis, Carmen Rooker and the Southern Sisters have been added to the cast, while a practically new chorus has been assembled, including Helen Dare, Doree, Evelyn Simmons and Peggy Goudregh are among the principals retained. The show was re-staged by Ray Midgley.

BLACKSTONE HAS ROAD SHOW

SAN FRANCISCO, Mar. 12.—Starting this week, Blackstone, the magician, will play a number of one night stands in the San Joaquin Valley including Modesto, Fresno, Hanford, Tulare, Taft, Visalia and Bakerfield, after which he will open a two weeks' engagement at the Mason Opera House, Los Angeles, at \$1.50 top. His company consists of fifteen people, with Roy Sampson as manager and Dewey Sampson advance man. He played all last week at the Savoy Theatre.

MOSS BOOKS BIKE CHAMPS

Alfred Goulet and Jack Magin, the Newark combination which won the twenty-eighth international six-day bike race at Madison Square Garden last week, has been booked by Tom Rooney for a ten weeks' tour of the Moss time.

SIGNED FOR CIRCUS

Herberta Young and Ladell, Otagawa Troupe, Flying Colville, and the Portia Sisters are acts engaged by the Wirth-Blumenthal offices for the Sells-Floto circus, opening in the Coliseum, Chicago,

VAUDEVILLE

PALACE

The show this week is not up to the usual standard, due to the slow start, but, after the numbers got going, the audience applauded. Trixie Friganza, held over, and Elizabeth M. Murray, two of vaudeville's old stand-bys, registered solidly, due to the expert manner in which they presented their wares.

The pictures opened and were followed by Lucy Gillette. The act has been showing around these parts for many seasons and not one new juggling feat was uncovered. However, Miss Gillette is clever in her line. The opening wherein she dances should be eliminated. The scenery is sadly in need of the painter's brush.

Pearson, Newport and Pearson, two men and a woman, did fairly well in number two spot. They open with an old time dance, then the woman goes to the piano and plays the accompaniment while the men do some acrobatic dancing. The taller of the two is by far the best, but he could improve his work by smiling occasionally. The act, although pleasing right now, could be improved by a different arrangement of numbers, especially the opening.

"The House of David Band" consists of twenty men who have never paid a visit to a barber shop, but they play musical instruments to the delight of all and scored a hit. The act is further reviewed in the New Act department.

Trixie Friganza gathered many laughs while doing her monologue and singing her comedy songs. The travesty on the Egyptian dance also was a scream. Miss Friganza has changed a good part of her material from last week's showing, and is an artiste who knows the art of delivery.

George Kelly and company presented his latest offering called "The Flattering Word" and gave to the patrons an act that is replete with splendid humor and a true story of life. Kelly, as an actor who calls upon an old acquaintance who has married a minister, who is against anyone who follows the stage, soon convinces him that actors are human by telling the preacher that he would have made a great actor. Flattery would also be a good title for the playlet. Kelly works in a smooth unassuming but effective manner, and reads his lines to perfection. But the same cannot be said of Doris Dagmar. Most of her lines are muffled. The balance of the cast did well with their assignments. The act is a sure winner and Kelly stands out prominently.

"Topics of the Day" was flashed during intermission.

Bronson and Baldwin interested all with a satire on how we will live fifty years from to-day. The act is well staged and the principals are performers who put their material over with a punch. Bronson suffered from a cold, but managed to get his bit across. Miss Baldwin is a charming miss who knows how to wear clothes. "Visions of 1969" is a sure fire vaudeville vehicle and cannot fail to hold up its end on any bill.

Elizabeth M. Murray scored the hit of the show with a budget of songs and stories expertly delivered. The youngsters in the business can get many pointers from her when it comes to delivering "coon" and "Irish" numbers. Some of the stories were not new, but this clever artiste placed them right and they sounded great.

William and Gordon Dooley and The Morin Sisters, were enjoyed throughout their stay. The Dooley boys fell and tripped about the stage and gained real laughs and applause for their untiring efforts. The Morin Sisters danced well and the solo dance by Bessie was fine.

Delmore and Lee closed the show with their well known break-away ladder act and held them in, scoring in that difficult position.

J. D.

ANTIPODES GETTING "PITY'S SAKE"

Charlie Withers, appearing at the Palace in London, will send two companies of C. B. Maddock's "For Pity's Sake" to Australia, from England.

VAUDEVILLE REVIEWS

(Continued on Page 10)

COLONIAL

Chris Eagen is headlining "All Favorites Bill," and, without a doubt, it certainly is. While it is somewhat of a late show and a great many walked out on Joe Cook, who followed Seabury, the bill does not drag for a minute and every act scored heavily.

Rekoma followed the news reel with a series of stunts in equilibrium. He has a quiet manner of working, practically every feat he offers being new in that line of work. His work kept the applause coming after each stunt, and a big hand was accorded him at the close of his offering.

Despite the fact that Val and Ernie Stanton are still using most of the material which has been in their offering for the past two years or more, these boys cleaned up in second spot. They have put in quite a few new lines and bits, and all of them are clever. This team is made up of a pair of performers and they show it all through their work. With a little more new material in the routine, this pair could once again go down to the second portion of a big time bill, where they were in days of yore.

Jessica Brown and Effie Weston, with Dave Dryer, went through their first big time performance with this act, and did not display any nervousness, except at the close, in taking bows. The girls must be given credit for turning out a very pleasing act and one that is better than the average of its kind. Their setting, music, wardrobe and dance ability are all very good. Dryer also does excellent work in all of his bits.

Glenn and Jenkins were greeted with applause on their entrance and laughs at the moment the first one opened his mouth. They then kept both laughs and applause coming for the entire act. The gallery was filled with colored folk who shrieked with laughter at everything they did and said. And the white folks were not much beyond them in showing their appreciation for the funniest black-face act in the business.

Sophie Tucker and her jazz band were held over for an encore in closing the first half. Miss Tucker is now featuring a "Buddy" number, with slides, and has also put in a few other new numbers. The band is given an excellent chance to display its ability in a series of solos, starting with Buffano at the piano, Bobby Jones, saxophone, Irving Rothschild the violin, Eddie Richmond with the cornet and Dan Alvin, the drummer.

Aleen Bronson, supported by Margaret Hoffman, opened the second half with a dandy sketch in one called "Late Again." In the hands of someone else, this offering would not be half as pleasing. Miss Bronson is still one of the cutest "kid" characters, and Miss Hoffman is an ideal type for the role, reading her lines excellently.

William Seabury, with his "Frivolities," stopped the show. Buddie Cooper assisted capably at the piano. But, of all the girls, the work of the Hope Sisters stands out as best. The others wear gowns nicely and look pretty successfully. As for Seabury, one can never tire of watching him dance.

Joe Cook had a few walk-outs due to the lateness of the hour, and many of the audience were slow in appreciating his "one man vaudeville show." He woke them up however and went off with a good sized hit to his credit.

Alfred Neass, with the Misses Ligrid and Collins, played to about one-third the full audience. However, those who went, missed more than the Three Naces, for this ice-skating offering is not only novel, but very good.

G. J. H.

DEAN LEAVES CITY THEATRE

Harry Deam left as manager of Fox City Theatre last week to take charge of the Fox house in New Britain. Charles Lemon is now in charge.

ROYAL

Selbini and Grovini opened to a full house and made a very creditable showing. Their novelty act was well liked and earned for them several bows. The feature of their act is the man's riding a bicycle while juggling three balls and spinning five metal plates on sticks, which won him individual applause.

Wallace Galvin was second and his conjuring feats and comedy kept the ball of interest rolling. Some of his sleight of hand tricks are mystifying. The egg bit is very good and, let it be hoped that he gets as clever a kid at every performance as he did at this one. The actions of the kid were responsible for a good many of the laughs. The act was a hit.

Anna Held, Jr., with Emmet Guilfoyle, filled the third spot and, with much thanks to Guilfoyle, the act went over with a bang. Miss Held's bit about France, War and America is very good and she puts it over in a truly wonderful manner. But, when all is said and done, the war is over and ought to be forgotten in the theatres by this time. Miss Held has some very pretty costumes, which are well chosen for her type of beauty.

Mr. and Mrs. Jimmy Barry, with their offering "The Rube," followed and were a riot from start to finish. Barry's impersonation of the rube is flawless and this ability, coupled with Mrs. Barry's "straight" work, sent the pair off to one of the biggest hits of the bill.

Roscoe Ails, Midgie Miller and a jazz band, in a "Conglomeration of Melody and Pep" filled the choice position and stopped the show cold. Most of the credit for this is due to Midgie, whose fleetness of foot and antics took the house by storm. Ails is also fairly fast on his feet, but he should have a larger variety of steps, as practically all of his dances are of the slide variety with practically no change throughout. The alleged jazz band is "out." The only good thing about it is the clarinet player and the antics of the lot while one or both of the principals are dancing. After listening to them, one does not wonder that they are trying to kill jazz.

After intermission Topics of the Day were flashed, followed by Harry Mayo, the "Knight of the Road." His song, followed by his monologue on "booze," all of which is clever, carries him off to the tune of a hit. His make-up is very good and his method of delivery inimitable.

Harry Langdon in "Johnny's New Car," assisted by Rose and Cecil, were seventh, and, as far as comedy is concerned, were the features of the entire bill. Though old, the people never seem to tire of their offering, which is a laugh-getter in the nth degree. A number of new gags have been added, all of which are good. One bit they will always keep and that is their close, which shows them to be apparently driving up the road back stage. This is very cleverly worked out and wins individual applause.

Belle Baker was next and her song offering stopped the show cold. When it comes to singing a song with feeling and emotion, she is there. Her singing of "Buddies" was worth the price of admission. The Hebrew hymn was then called for from all parts of the house and she had to sing it before the audience would let the show go on.

Guy and Pearl Magley closed the show with their dancing act and it was not long before they let the audience know that the act was worth waiting to see. This offering is chuck full of beauty, from the settings to the costumes worn by Pearl, who is not hard to look at. Both work hard in a graceful manner and go off leaving the audience wanting more.

B. O'G.

RIVERSIDE

Enos Frazer, a neat and pleasing appearing young man, opened the show with some thrilling feats performed on the flying trapeze. He works in summer street attire and, barring two or three announcements which he makes in a rather effeminate manner, the act is pleasing throughout.

Irving Goslar and Rhea Lusby, man and woman in a singing and dancing act, presented an offering which possesses many possibilities but, in its present shape, is in need of revision. The man furnishes the piano accompaniments and sings several songs during Miss Lusby's costume changes. She sings a song cleverly at the act's opening and with appropriate costume changes presents several dances, all pleasing and well performed. The man, in his songs, does not help the act much. The numbers are far from pleasing and his enunciation is such that but comparatively few of the words could be understood. A change of songs and more care in their rendition would help the act immensely.

George Yeoman, the editor, has a lot of new material which he put over with all his accustomed ability. So much was entirely new and so close with current events that in a great part of the act George was a half a lap or so ahead of his audience. They caught up with him at the end all right and he finished with a real hit to his credit.

Bailey and Cowan, with Estelle Davis, have a new act called "The Little Production in One" and it is well named. The clever trio scored one of the big hits of the bill and will be further reviewed under New Acts.

Bessie Clayton, after nearly a year's absence, is back with her big dance review, which has in its cast the Spanish dancers, the Cansinos, James Clemons, Joseph M. Regan and Wilbert Dunn. The act has lost none of its class or entertaining qualities. Every member of the cast is good and, from the rise until the fall of the curtain it moves with all the speed and precision of a big, carefully put on production. The work of the Cansinos was applauded to the echo and Miss Clayton herself came in for encores innumerable.

After "Topics of the Day" in the second half of the bill, Ann Gray, a harpist, appeared. It is a matter of opinion whether or not the harp is a solo instrument. This reviewer does not think it is and his opinion is undoubtedly shared by Miss Gray, who, after her first selection, sang a number of songs, accompanying herself. She plays well and sings rather pleasantly in a voice which, while lacking in quality, shows unmistakable signs of culture. Instrumental and vocal ability of a high order are rarely combined in the same individual and Miss Gray's talents run more toward the instrumental.

William Gaxton and Company received about twice the applause usually given a dramatic sketch and was entitled to every bit of it. "The Junior Partner" has been seen many times before, but Gaxton and his company played it as though it was brand new and they were enjoying every line as much as the audience. One of the hits of the show was scored by it.

Eva Tanguay, the cyclonic one, now billed as "The Dynamic Force of Vaudeville," showed some new and startling costumes and sang a number of new as well as old songs in her usual strident voice and boisterous manner. Opening with "You Can't Lose Me," a number in which she says that she is to sing forever, she followed with the servant girl number in which Annie and Fannie agree that Tanguay should be washing dishes but they see her every time she appears.

"You Can't Make a Monkey Out of Me," a new number, went fairly well and then the old "I Don't Care" song, a recitation and a patriotic number ended her act.

Margot Francois and partner in some stunts and dances on stilts closed the show.

W. V.

VAUDEVILLE

PROCTOR'S 23rd ST.

Hip Raymond opened the show and went fairly well. He makes up as a clown and his comedy is of the usual run of acts of this kind. Practically all of his time on stage is spent in figuring out how to reach the top of four tables, from which he falls while seated on a chair. He also does a dance in one at the close and was applauded when reviewed.

Stone and Campbell were second and went through an ordinary routine that will not get their names in lights. One is made up as a cop and, as far as build and acting goes, would make a good policeman. In spots he shows flashes of ability, while in others his voice and manner would suggest a fair-haired boy with ribbons and a handkerchief up his sleeve, if the audience closed their eyes. The fellow with the straw hat also shows ability and, with better material, ought to make good. But, we would suggest that he wouldn't laugh too much, as his style of laughter does not add to the act. Last but not least, we would advise them to stop singing entirely. Their close with a song spoils any merit they have displayed.

Paul Dickey was third, and his sketch was handled in an excellent manner. We would advise the three assistants to put a little pep into their laughs, which sound like the cackle of hens. The girl, who does not appear until the end, shows ability and does a great deal toward putting the act over.

Gertrude Van Dyck filled the fourth spot with her "Love" offering, and won applause. She is reviewed under "New Acts."

Anderson and Graves were on fifth and had them laughing throughout. They have an excellent line of patter and put it over in first rate manner. The dirty shirt bit is funny and always good for a laugh. The girl works hard and shows ability in getting the best out of her material. They were loudly applauded and forced to take several bows.

Harry Breen, the nut and snappy song writer, followed, and continued to keep the audience laughing.

Eary and Eary closed, and their ability in going through the hoops kept the audience seated to the end, which is unusual for an act of this kind. The feature of the act is where both squeeze through a metal hoop barely able to go around one. It is a painful performance and won loud applause. Their tumbling through the hoops was a pleasure to watch, and applause continued all during their time on stage.

The feature picture was "His Temporary Wife." B. O'G.

FLATBUSH

(Last Half)

The comedy film opened to a house not yet full, and was followed by The Links, whose tight-rope walking warmed the audience up in great style. The man is a wonder and his one feat of standing on his head on the rope, while juggling three balls, won individual applause. The girl is also graceful in the air. The feature of the act, in which the man walks across the rope on his hands, was loudly applauded, and the pair was forced to take several bows.

Dorian and Callini were second and their song offering was delivered in an excellent manner. Both possess very good voices, and their selection of songs is good. Three ballads are sung and one operatic piece. The personality of the two puts every number over. The pianist also plays very well. They were applauded.

Fern and Marre filled third spot and soon warmed up to their work. The girl has some very pretty costumes which captivate the women in the audience. Both sing well and have an act that is well written and pleasing all through.

Hugh Emmett and company were fourth, and his accomplishments in ventriloquism furnished great entertainment. He not only displays exceptional ability in this direction, but also has a very fine act. His telephone bit was remarkable, as was the throwing of his voice to the roof. The company is composed of a young woman whose job it is, at first, to look pretty, which is not hard, and chime in once in a while with some French patter. At the close she sings, and displays a very fine voice.

Jarrow, the magician and originator of the lemon trick, was next and, except for his last trick, which was queer, he made a hit. One good feature about his offering is that he has a line of talk that does not allow his magic to become monotonous. He ought to pick his man, however, as his last trick can easily be spoiled if he happens to strike a hard boiled egg, as he did when reviewed. In this, he makes a bet that he can change a coin, held in a person's hand. It is a sleight-of-hand trick, but the fellow he caught Thursday night caused him to show his ability at quick thinking. He was applauded all through till the last trick.

The Lefrancis were sixth, and their contortionistic efforts sent them off to one of the biggest hits of the evening. The long, slim one is like a rubber band, and can twist his body into any shape from a pretzel to a banana. The stout man, who must weigh a good deal over 200 pounds, surprised the audience by going through a series of hand-springs that would seem difficult for a lightweight.

Intermission was then announced, which was followed by the feature picture of the week, "She Loves and Lies," featuring Norma Talmadge. B. O'G.

VAUDEVILLE REVIEWS

(Continued from Page 9)

AUDUBON

(Last Half)

Ben Jackson had his lobby beautifully decorated a la Japan, and all his ushers attired as Japanese maidens all week, as advance advertising for "The Willow Tree," which was to be the big feature this week. The result was very pleasing to the eye.

Harry and Anna Scranton are a versatile pair and went off with a much larger amount of applause than is customarily given to an opening act. The two open with a song and dance, Scranton doing some acrobatic stepping, and then complete their routine with some very good work on the tight-wire. Scranton is a handsome looking fellow and Miss Scranton shows a very pretty figure.

The White-Way Trio, all men, offered a song and comedy turn which might have gone much better if the trio had taken the trouble to make themselves heard a little more than they did. As it was, they could be heard for one line only, and the audience had to guess at the next. Their harmony is only fair and, in some places, not even that. The solo work is better, and it was that and a few dance bits which netted them an encore.

Harney Williams and a company of two men and two girls, offered a comedy sketch that promised to be real good, and then put a finish to it that seemed to turn it into a girl act. The playlet has some very clever bits, but weakens toward the close, and, after the plot seems to be all through, Williams sings a number and his company come back for a number of verses.

El Cleve followed the Fox News with his xylophone offering. He was greeted with applause and then went off after stopping the show and making a certain speech. El Cleve is more than an instrumentalist; he is a performer.

Coogan and Weber offered a screamingly funny talking act that had the house shaking with laughter from start to finish. Coogan, who formerly worked as one of the act of Mullen and Coogan, also offered a corking eccentric dance that brought the house down. The act will be fully reviewed under "New Acts."

Applause greeted the name of Nat Nazario and company, who appeared here only two weeks ago. Nazario offered his strong-man work, and Buck and Bubbles, the two colored boys, were on hand. That these two are entertainers from head to foot cannot be denied. But Bubbles made a bad mistake by stalling around too much. He even got the audience impatient and it started to applaud in the midst of his stalling. Nazario put an end to the stalling, but the damage was done. G. J. H.

PROCTOR'S 5th AVE.

(Last Half)

Kinograms opened to a rather packed house and was followed by the Marco Twins, whose contrast in size is the basis of all the comedy displayed. It is a rough-house affair throughout for the little fellow, who goes through an awful mulling. They did not cause any sensation, but went fairly well as openers.

Pearson, Newport and Pearson were second, and started things humming. Their act is pep personified and the acrobatic jiggling of the two Pearsons, coupled with the playing of Miss Newport, put them over in great style.

McCarthy and Steward were third, and their verbal battle was a riot. This is a very well written act, and includes a number of gags that are not only clever but humorous and get many laughs. The gag, however, that is used toward the end, about the marriage license, does not savor of high-class vaudeville and should be omitted.

June Mills and company came next, and were a hit from the start. She is billed as a ton of pep and surely comes up to her billing. The house took to her from the start and kept applauding her throughout. Her company consists of a man who sings from the orchestra pit. He has a very good and strong voice, and delivers his numbers in great style. There is also some patter between Miss Mills and the "company," some of which is good and some "not so good." She scored heavily going off.

First honors were carried off by Effie Weston and Jessica Brown, the sister dancing act, which filled fifth spot and stopped the show. This is one sister act that will find no difficulty in reaching the big time, and, when there, holding their own with the best.

Foster Ball was sixth, assisted by Fred W. Ball, and made a hit. His part of the old Civil War veteran is perfect and his material good. Taylor, who first appears as a cop, seems to have a fairly good voice and ought to be given a chance to use it more.

"Last Night" was seventh, and stopped the show. With such a quartette of "shimmiers" as this act carries in its chorus, any act could stop the whole German army. Most of the work falls on the shoulders of the four, who shimmy from start to finish.

Long Fong Gue and Haw, a Japanese dancing act, closed the show and not only kept them seated but left the audience clamoring for more. Their act is reviewed under "New Acts."

Clark and Verdi were eighth, and got some laughs. B. O'G.

PROCTOR'S 125TH ST.

(Last Half)

Leon's Ponies opened and went through a series of stunts, some of which were very good. The animals show unusual intelligence and their efforts prove they are well trained. The act ought to meet with little trouble in getting booking.

Alonzo Cox, the paper cutter, was second and his offering was both novel and entertaining. He does not cut paper pictures in the usual way, but cuts them so that the shadow on the screen is a replica of Lincoln, Roosevelt, Bryant, or whoever he happens to be cutting. The act is well worked out and pleasing.

Cleo Bernette was third. She does a comedy trapeze act and includes a man who is supposed to be a truckman or something, kingly of face and clothes, who goes through a series of antics on the trapeze. The woman then poses a few times on a rope, but did nothing sensational.

World and Towell were fourth and only entertained certain sections of the house. The act would never do in a house catering to a different class of people than this one. It is a team of two negroes, whose attempt at song is brutal, to say the least. Their voices are all right, if handled properly, but they shout too loudly, and there is no melody in what they sing. Their comedy is poor and an attempt by one at a ballad was trying. He seemed in pain.

Hap Hazzard was fifth, and his was the first act that was really entertaining and deserving of applause, which he got. He is reviewed under New Acts.

Florence Gast was sixth and offered an act that is bound to reach the better circuits. She also is reviewed under New Acts.

Van Allen and Douglas, a team working in black face, filled seventh spot, and were taken out after the afternoon performance.

The LaToy Brothers were eighth and their comedy tumbling act, as usual, sent them off to a big hit.

Mossman, Winifred and Vance were ninth and gave a good account of themselves. They are reviewed under New Acts.

Whipple and Huston filled tenth spot with their offering, "Shoes," and went off to one of the biggest hits of the bill. This is a very neat little act, and is entertaining all through.

Lew Wilson was eleventh and stopped the show. His act includes good singing, graceful dancing, harmonious whistling and an abundance of musical ability.

Magee and Anita closed the show, and not only held them seated but made them want more. This act is reviewed under New Acts. B. O'G.

JEFFERSON

(Last Half)

Lillian's Dogs, ranging from a Mexican hairless hound to a French poodle, were liked in the opening position. This offering does not depend mainly upon the acrobatic ability of the dogs, but gets over because of the size of the canines, all of which are small, and their dancing stunts.

Pasquale and Golden, two young men, played the violin and accordion, for their offering. Their routine, for the most part, is made up of popular numbers, with an accordion semi-classical solo thrown in.

Hale Norcross and company, with their "Breakfast for Three" sketch, still seem to retain their power for getting laughs. Norcross does a good "souse," considering the times. The policeman also reads his lines excellently, and the woman, besides being very pretty to look at, holds up her end capably.

Miller and Bradford offered their song repertoire. This pair make a pleasing appearance, possess good voices and deliver nicely. A classical act generally has a hard time of it with this audience, but this team found it easy and was received with much applause.

Will Crutchfield, supposed to be the cousin of Will Rogers, who was last seen at the Capitol, pleased with his rope-spinning and patter. His work resembles that of Rogers, and it won't be long before he will be seen in the better houses.

Jack Delhman and company are using Sam Mann's "The New Leader" playlet which Mann has been working for the past few years. Delhman, formerly stage manager for Mann, does his work capably and is given very good support by his company.

Sully and Thornton, two men, one doing "wop" comedy and the other working "straight," presented a routine of patter and two songs, one a ballad delivered by the "straight" and the other a jazz number delivered by the two. The talk has some good spots, but also needs going over in others. They could get more out of the closing jazz number by trying to deliver it as much as possible in the original version, which is a thousand times better than the one they are using.

Valentine and Bell, man and woman, closed the show with a good routine of stunts on bicycles. G. J. H.

CITY

(Last Half)

Dorman offered a routine of contortion feats for the opening turn, and gave a good account of himself in that spot. His stunts, while they show practically nothing new, are good, and did not fail to thrill the audience. When reviewed, his make-up showed need of more attention.

Cooper and Long would have found it much more to their advantage had they not stayed on as long as they did and taken less encores than they thought they were entitled to. Both men work in black-face, using a drop in one showing a hotel corridor. The act, for the main part, consists of singing which can only be called fair. The patter bits need speeding up.

Baldwin, Blair and Company pleased with their comedy sketch. The offering is fairly well written and, while the work of the cast does leave room for improvement in spots, on the whole it is good enough to get over. The scene of the offering is laid in a hotel bedroom, where a young man has strayed through error, thinking it is his room. He sends his trousers down to be pressed, but, on putting up the lights, finds that he is in a girl's bedroom and the girl herself is in bed. She awakes and, after a few amusing incidents, in which mice, the girl's aunt and other things figure, the young man announces that he and the girl are going to be married, although the girl doesn't seem to know anything about it.

Natalie, Ferrari and Company followed the news reel with a dance offering of merit. Ferrari, another young man, and Natalie, make up the company and all do very good work. Natalie features toe dancing, Ferrari eccentric and the blond-haired young man some Russian work. The routine is arranged nicely and they found no difficulty in getting off to a big hand.

Blyler and Green did not go as well as an act of their kind generally does. Miss Blyler is an attractive, slender girl, with a voice typically like Sophie Tucker's. With some improvement in her delivery, she could easily make the big time. She handles the piano end of the act capably and also sings in one number.

Cameron and Kennedy have improved their "hoke" offering by elaborating on the song and dance bit toward the closing of the act. A third man, un billed, assists them, working as the house manager.

McMahon and Chappelle, using the talking skit which the late Tim McMahon used for a number of years, will have to speed up to a large extent before they can hold down a next to closing spot even on a bill like this.

The Four Nelsons closed the show with their fast juggling offering. G. J. H.

HARLEM OPERA HOUSE

In opening the show, Frank and Ethel Carmen, offering a well worked out routine of hoop spinning, proved a good starter to a well-balanced bill. These two performers work hard and fast. Their various stunts are well presented and there is no "messing-up" in an effort to impress the audience that some one trick is of exceptional difficulty. The closing stunt, that of spinning hoops on tight and slack wire, was, without doubt, the best presented, and won the performers a good sized hand.

Combining some well-written and delivered comedy material with some equally clever dancing by the feminine member of the team, Holl and Oden followed, keeping the audience in a good humor and, incidentally, scoring a good sized hit. Both possess fair voices, the girl's being the better of the two. Their gags, for the most part, are fairly new; some being downright funny. Pep and personality are the chief ingredients in this act. The better class of small time can always use such an offering to advantage.

Joe Thomas, with his Sax-o-Tette, offer a fairly well balanced musical act, featuring an un billed dancer who, although falling short of the mark as a singer of rag songs, shakes one of the meanest shoulders seen in a long time. The musical program includes everything from published numbers to Grieg's "Hall of the Mountain Kings," the latter being played with a rather free interpretation. There is some fairly good comedy material, done in pantomime, which gets some laughs. This act could easily play the big time and will always find a good position on the three-a-day.

Cook and Vernon get by nicely and scored a number of laughs, closing to a good hand. This act is the conventional man and woman offering, with patter, cross-fire and songs. The feminine member of the team works "kid stuff," while her partner fills the role of "straight." The entertainment value of this act is about one hundred and ten proof.

Huckelberry Finn and Tom Sawyer offer a somewhat free and decidedly up-to-date version of the famous Mark Twain story of boyhood life along the Mississippi. They would do well to eliminate the motion picture gag, as there are many in the audience who could hear testimony that motion picture actors were an unheard of thing when these two lads are supposed to have lived. However, the two performers, either intuitively or through study, have a good understanding of the psychology of the audience, for they play their cards well and, in closing, stopped the show cold.

Clemons Belling and Company, an animal act, made a fitting closing number. They scored a real live hit. E. H.

VAUDEVILLE

"THE LOVE GARDEN"

Theatre—Fos's Crotona.
Style—Musical review.
Time—Twenty minutes.
Setting—In three (special).

"The Love Garden," in the production of which George Oboos has had a hand, is a production that can easily hold its own with any of the musical tabloids seen on big time bills. Besides having some very pleasing music, clever lines and a very attractive wardrobe and setting, here is one tab in which every principal is capable and does his or her work excellently.

John Sully, of the well-known Sully Family, is the featured comedian and knows how to get them laughing. The ingenue resembles Midgie Miller somewhat in features, and sings in a very pleasing voice. The soubrette is not much on looks, but possesses a lot of personality and ability. The juvenile also does his songs, dances and reading of lines well. A chorus of seven completes the cast.

The offering opens in one, with the juvenile and ingenue announcing that another act played the house the week before and used their plot. Therefore they will have to make up a new one. They then introduce the chorus and proceed to make up their act as they go along.

The result is a very pleasing comedy plot, excellently handled by the cast. Sully does some good dancing and the ingenue some very good singing.

The act is pleasing from start to finish and can hold the attention of an audience with ease.

G. J. H.

DOROTHY WAHL

Theatre—Regent.
Style—Singing-Piano.
Time—Fourteen Minutes.
Setting—In One.

This young lady formerly worked with Stuart Jackson and later with Billy Tracy. She is now presenting a "single" that contains a world of entertainment.

Opening with a short introduction, she goes into a comedy number, "You Ought to See Her Now," that is expertly put over. Then a medley of popular songs are rendered at the piano and in this bit Miss Wahl proved conclusively that she is second to none in that art. A recitation on prohibition follows, topped off by a voice and specially arranged chorus that contained a punch line that was a howl.

Her plumpness prompts the reading of a comedy recitation and, after doing a splendid act, she goes into a dance for a finish that sent her off amidst thunderous applause, causing her to stop the show and deliver a speech of thanks.

Offerings of this description are just the kind vaudeville patrons love to witness and the time is not far off before Dorothy Wahl will be seen in the big time houses, as her act surely warrants that booking.

J. D.

THE VOGUE TRIO

Theatre—Proctor's 23d St.
Style—Piano, violin, singing.
Time—Fourteen minutes.
Setting—In two.

Two fellows and a girl, who is a good singer, go to make up this splendid offering of songs, both popular and classical. They start with a standard number, but soon break into popular music. A very pretty bit in this act is where the piano and violin harmonize, while the girl sings. This bit scores, individually. Besides being a master at the ivories, the pianist is also a very good baritone and sings "Good-bye" in a very pleasing manner. When reviewed, they were a riot, despite the fact that they were openers.

B. O'G.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

FRANK FAY AND GITZ-RICE

Theatre—Eighty-first St.
Style—Piano, song and comedy.
Time—Sixteen minutes.
Setting—In one (special drop).

Amid a general appearance of coyness, Lieutenant Gitz-Rice, song composer and formerly with Irene Bordoni, makes his entry to a stage draped with a very pretty drop of subdued hue. On the piano, which is toward the left, is a red lamp, the presence of which adds to the comfortable atmosphere.

Rice then starts to play, but is interrupted by the ringing of the telephone. He answers, and the caller proves to be Fay, formerly in "Oh, What a Girl." Greetings are exchanged and singing is then heard from back stage, growing louder as it comes nearer, until Fay makes his entry.

Then follows some talk which gets laughs. One of the gags pulled at the start should be omitted, as it strikes a decidedly discordant note in an act of this calibre, which is up-to-date in every respect. Fay then alludes to the song written by Gitz-Rice, "Oh, how I miss you dear old pal." His eccentric delivery of the "Darktown Strutters Ball" is very good. There is some more talk then, followed by some really humorous burlesque by Fay on Shakespeare's works, in which he goes from Caesar to Shylock and is a riot. He then delivers a talk and song on prohibition which is clever all through. All during his act he alludes to the "Oh, how I miss you, etc." song.

Fay finally sings this number and is forced to make a curtain speech. Then the laughing starts again for he goes through his well known disconnected speech naming the three illustrious statesmen, Hart, Schaffner and Marx. The act stopped the show when reviewed.

The act is not of the kind that is sensational, but is one that wins an audience by its easy going versatility. The pair have winning personalities and make new friends at every appearance. They will have little difficulty playing any big time house.

B. O'G.

FORAN AND BURNS

Theatre—Hamilton.
Style—Singing and dancing.
Time—Fourteen minutes.
Setting—In one.

A novel bit is used by this team at the start. They enter on a dark stage, with flash lights and stepping to some Oriental music. They then sing with the hand-lights playing on their faces, after which the lights go up. The pair then go through a dance which is very good, both showing more ability in this direction than in the singing numbers. Their next bit is an English song with a catch line "Don't we, Archie?" While off stage they offer another novelty bit, consisting of placing a small table on stage on which is standing two tin men. They are only about six inches high and, when the music strikes up, go through a dance which gets a good laugh. Both of the young men make a very neat appearance.

The act has one decidedly small time earmark, though, the use of which, it seems, is becoming more frequent every day. A plea for applause doesn't get it for an act if it doesn't deserve it, and, if it does, it usually works the wrong way. This team, though they don't do it as strongly as some others, makes such a plea and it spoils a very good act. The sooner they drop it the better it will be for them.

However, the team will find the going fairly easy.

B. O'G.

"MODELS OF THE SURF"

Theatre—Harlem Fifth Avenue.
Style—Posing.
Time—Twenty minutes.
Setting—In one.

Al Leichter is preparing this act for a tour of motion picture houses in conjunction with a film. When reviewed, it worked in one, and it appears that the act does not carry any scenery, depending upon the house in which it works. At this house, it worked before the screen.

The film is a special one, showing scenes of bathing girls with and without anything on them; mostly without. The film evidently was cut and put together in a rush, for it contains no captions. But there seems to be somewhat of an allegorical plot to it, judging from a few scenes. As it was, it ran a bit too long.

The "Models of the Surf" were five in number, being Irene Daly, Mabel Cruger, Violet Gardner, Beatrice Wilner and Ethel McCarthy. A sixth girl filled in between poses with a series of published songs, which she sang in a good voice.

The girls started with impersonations of various film stars, Irene Daly as Viola Dana, Mabel Cruger as Lillian Gish, Violet Gardner as Billie Burke, Beatrice Wilner as Pearl White, and Ethel McCarthy, wearing a wig, as Mary Pickford. The rest of their specialties consisted of various poses showing a number of costumes and one-piece bathing suits, some very pretty and others only fair.

All of the girls are very pretty and possess good figures. Irene Daly is a chestnut-haired girl, with golden tints. Mabel Cruger is a brunette, Violet Gardner an auburn-haired damsel. Beatrice Wilner is a blonde and Ethel McCarthy is a brown-haired miss.

As a vaudeville act, the offering presents only possibilities. But, as an extra attraction in the family motion picture houses, it will undoubtedly draw, for it is novel and the sort of stuff the average "movie" fans like to see.

G. J. H.

SHEEHAN, FORDE & CO.

Theatre—Fos's Crotona.
Style—Dancing.
Time—Sixteen minutes.
Setting—Full stage (special).

Lester Sheehan, who formerly appeared in vaudeville with Pearl Regay, is now working with an attractive, slender little girl by the name of Ethel Forde, and has secured the services of Oliver Scott for the piano end.

This offering has been arranged on entirely different lines than the Regay-Sheehan act, for there is no solo work offered in the new routine. Sheehan opens with a song and, on the entrance of his partner, the pair go into a dance. An old-fashioned number, a Spanish number, a piano solo, a waltz and a jazz dance, make up the rest of the routine. In the waltz, the girl does the contortion bit, assisted by Sheehan, which Pearl Regay formerly did alone.

The wardrobe of the offering is attractive and the finish of the offering leaves no doubt in the minds of the audience that the two can dance. When reviewed, it was evident that they had not rehearsed thoroughly all the bits offered, especially the closing whirl, in which Sheehan was supposed to hold Miss Forde on his shoulders.

However, all the act needs is a few weeks on the small time to smooth over what few rough spots it does contain and then it can fit nicely into a big time bill.

G. J. H.

BAILEY AND COWAN

Theatre—Riverside.
Style—Instrumental and singing.
Time—Fourteen minutes.
Setting—Special in one.

Bill Bailey and Lynn Cowan, assisted by Estelle Davis, are showing for the first time in the East a new act which they call "The Little Production in One" and it is a little classic.

There is no attempt at plot or dialogue, just a collection of fine vocal numbers and stirring instrumental selections, put over with a melodious snap and vim that is thrilling. The act opens with the stage darkened and the special drop in one shows the curtained exterior of a song shop and the parlor of a modiste.

Bailey and Cowan, with dark lanterns in hand, appear in search of melodies. The curtain of the little song shop rises, Cowan goes to the piano, Bailey takes up his banjo and the entertainment begins. An assistant is needed and Cowan goes to the modiste's window, lifts the curtain and out steps a daintily attired Miss, who joins in a saxophone trio.

From this on, fine musical numbers follow in rapid succession. "The Irish Must Have Been Egyptians," a corking lyric with a fine melody, scored strongly, a wedding song with Miss Davis appearing in beautiful bridal costume, was another and Bailey's banjo solo was applauded to the echo. Other songs among them being a finely costumed Chinese number in which Miss Davis looked charming, were finely rendered and, for the encore number, Bailey and Cowan's new song "Pals" was sung.

THE HOUSE OF DAVID BAND

Theatre—Palace.
Style—Musical.
Time—Sixteen Minutes.
Setting—In Four.

Twenty men make up this aggregation and all are religionists from the Community Farm at Benton Harbor, Mich., who have never cut their hair or beard. When the curtain ascends they are attired in green and gold band uniforms and their backs are to the audience, some showing a wealth of locks that would do justice to "The Seven Southerland Sisters."

After this introduction, they offer six musical selections that immediately stamped them as musicians par excellence. However, at times the tones are too brassy and should be toned down a bit. Only two attempts at comedy brought forth a snicker, but there is ample room for real hilarious comedy and the men seem intelligent enough to understand that their appearances call for grotesqueness that would not be out of the picture.

The act will score anywhere on account of the musical numbers and the freakish personalities of the aggregation. The finish, wherein they walk across the stage swinging their hair, would be more of a novelty for an opening. When the proper comedy is inserted and the "boys" feel sure of themselves, the act will be a sensation on any bill. Ernie Young is responsible for their vaudeville debut and has dug up a pippin.

J. D.

RITA REILLEY

Theatre—Proctor's 125th St.
Style—Oriental Dancing.
Time—Sixteen Minutes.
Setting—Full Stage.

The opening of this act reminds one of an advertisement for cigarettes, for it has a lady in Oriental costume seated on a sort of lounge. She gets up after a while and goes through what is suspected to be a snake dance. She is graceful enough, but should liveen this number up with a little more pep. She has a man who plays popular music on the piano and sings while she makes her changes. He is a good singer and his numbers are well chosen.

B. O'G.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

FRENCH THEATRE LABOR
UNIONS SUPPRESS PLAY

Serve Notice on Manager That They Will Not Allow Opening of Piece That Attacked Conduct of Labor Leaders—Script Held Strong Anti-Labor Message

PARIS, Mar. 13.—The only time in the history of the theatrical world when labor unions have demanded and forced the suppression of a production, resulted this week in the calling off of Fernand Noliere's new production "La Vie est Belle," by the Union of Theatrical Employees of Paris.

Despite the fact that all differences between producers and members of the theatrical unions were, presumably, settled last Fall during the strike, this new and drastic move by the stage hands is looked upon by practically all as a violation of previous understandings and will probably result in more troublous times.

In the case in Court, it appears that some Laborites who attended rehearsals of the play took exception to it, one of them being the name of the piece. The anti-

labor theme of the piece also displeased the near Reds, who carried their protest to the stage hands' syndicate, with the result that the union intervened and served notice on the author and management that the production would not be tolerated.

The play carries a strong anti-labor message and depicts militant trades unionism in a light which the unions call "calumnating." The management, astounded at the union's threat, took energetic measures to go ahead with the production, but finally was forced to acquiesce to the demands. M. Noziere has consented to abandon the production, but has stated that he will publish it so that the public may have an opportunity to judge whether he or the union is right.

It may be seen as a play later.

CHILD PLAY BIG SUCCESS

LONDON, Mar. 15.—It does not often happen that a popular book is adapted for the stage and there, too, achieves a vast measure of success. But that is just what has happened with Daisy Ashford's fascinating story, "The Young Visitors," adapted by Mrs. George Norman and Margaret Mackenzie and which has been presented at the Court Theatre.

As the world knows by this time, Daisy Ashford wrote the "Young Visitors" when she was nine years old and her refreshing observations anent the people and situations in her story sort of took the literary world by storm.

And now that the book has been made into a play, so cleverly has it been handled by the adapters that it is one of the funniest burlesques presented here in many a day. Wherever possible, the original dialogue has been used; but the thing that succeeded in arousing the greatest amount of laughter is the manner in which the situations are handled. The adapters have succeeded in creating an atmosphere which causes the audience to sort of feel the point of view held by the juvenile author when she wrote the book. The result is a play chock full of mirth-provoking talk and situations.

Ren Field as Mr. Salteena achieved the acting honors of the performance. The settings suggest the juvenile touch which so enhanced the value of the book.

WITHERS WON'T CHANGE ACT

LONDON, Eng., Mar. 13.—Charles Withers, whose "For Pity's Sake" is one of the most amusing features of "Whirligig" at the Palace will play the piece as long as he lives, contending that a successful play of this kind only comes to one once in a life time and he is of the opinion that, if handled properly, there is plenty of room in the world, and thinks he can play it round and round without anybody tiring of it. He makes changes in the comedy from time to time but does not change the sketch proper.

COCHRAN TO PRODUCE "PHI PHI"

LONDON, Mar. 15.—Arthur Wimperis' adaptation of "Phi Phi," which holds the record for the longest run at the Bouffes-Parisiens, where it is still running, will be the next musical production here by Charles Cochran.

HAWTREY IS RECOVERING

LONDON, Mar. 15.—Although he is not yet considered to be out of danger, Charles Hawtreys is slowly recovering from the effects of the surgical operation he recently underwent.

TORCATS ARE IN MARSEILLES

MARSEILLES, Mar. 11.—The Torcats, and their trained rooster act have arrived here after touring South America on the Seguin route. They are rebuilding their entire act, getting new props, new scenery, and new costumes. They intend to leave for America either in October or November, where they say they will attempt to get work on either the Keith or Pantages time, failing in which they will return here for good.

They have had some difficulties in traveling here, for it was impossible to secure accommodations on the railroads. They, as well as hundreds of others, have found it necessary to travel from place to place in touring cars and they may have to purchase an automobile truck for their scenery.

MASCAGNI IS SUED

ROME, Italy, Mar. 14.—Legal action has been started by Emma Carelli, manager of the Costanzi Theatre, against Mascagni, the composer, because of his failure to deliver the opera "Little Maret." In her suit, Miss Carelli alleges that Mascagni signed a contract last Fall for the production of the opera this month, the price fixed being for the presentation of the piece in Italy and America.

Signor Sonzogno, a publisher, was also a party to the contract, it is said, and agreed to become responsible for any losses sustained through non-delivery of the work. The action will be tried this Spring.

JACK DEAN TO HAVE OPERATION

PARIS, Mar. 12.—Jack Dean, husband of Fanny Ward, may have an operation performed on his chin for the removal of paraffin, which has filtered from his cheeks into which it was injected to give him a youthful appearance.

Dean formerly appeared in films with his wife, but as he grew older, had to have his face rejuvenated. Paraffin was injected into his cheeks to fill them out, but, instead of being absorbed into his system, it fell into his chin.

DECLARE 20 PER CENT DIVIDEND

LONDON, Mar. 15.—A dividend amounting to 20 per cent for the year was announced this week by the Board of Directors of the Metropolitan Theatre of Varieties, divided as follows: 7 per cent in cash and, in addition, a bonus of 2 shillings per share, payable together.

"MUMSEE" IS FAIR

LONDON, Mar. 13.—The Little Theatre, having been practically destroyed by a bomb from a German air-raider, has risen Phoenix-like from its ashes, and it was appropriate that its reopening production should be a war play in which German aeroplanes and bombs figure.

Its title is "Mumsee," and its author is Edward Knoblock, who, it is understood, wrote the piece while the war was still on. Mumsee is the middle-aged French wife of an English husband with a family of two sons and three daughters. Mumsee's troubles are occasioned mostly by the conduct of her elder son, Noel. When war breaks out he shows himself a poltroon and refuses to join up, claiming that he is a British subject. Moreover, he has gambled away the family fortune—or at least that part of it entrusted to him by a father, who is a doddering old booklover.

Noel not only refuses to take his share in the fighting but, in order to cover his gambling losses, has turned traitor to his country by divulging the whereabouts of a munition train to the enemy in exchange for a thousand francs. Now, there is an English officer in the piece, Colonel Armytage, whose son has married one of Mumsee's daughters. The colonel himself is fascinated by Mumsee, who, despite her middle-age, retains much of the charm of her youth; but there is, of course, the old bibliophile of a husband in the way.

Both the colonel and Mumsee hear of Noel's act of treachery. The mother, a patriotic Frenchwoman to the core, disowns her son and casts him off. The colonel gives him the choice of being court-martialed and shot or of carrying a dispatch which will save the train. Noel hesitates until the German aeroplanes come into sight, then he dashes off with the dispatch and dies a hero's death on the journey. Then the husband of Mumsee accommodates himself to the situation by getting killed. And the colonel's wife having died most conveniently in an asylum, Mumsee and her English colonel are left free to pair off and live happy ever after.

The critics, while agreeing that the play possesses many enjoyable moments, are not particularly enthusiastic over it—but they cannot say enough in praise of the very fine performance of Eva Moore as Mumsee. Dawson Milward, as the colonel, acted the English officer of the best type as to the manner born.

ITALY CREATES FILM CENSOR

ROME, Mar. 13.—Owing to many complaints which have been made by priests, professors and heads of families, that films now being shown are highly immoral and lower the moral standard of children and grown-ups, a new rule has been passed to the effect that all films shown in Italy must, henceforth, be censored by the Ministry of the Interior. Heavy fines will be imposed upon producers who do not obtain government permits before showing films to the public.

FOREIGN JAZZ CLOTHES APPEAR

LONDON, Mar. 11.—The latest victory for shimmy-shakers and those who indulge in other forms of jazzing, is the new style in wearing apparel known as "Jazz Clothes." Some of the gowns are to have all sorts of animals painted on them, in every color imaginable. Others will be colored in streaks, a la Futurist.

CUVILLIER HAS THREE PLAYS

LONDON, Eng., Mar. 13.—Charles Cuvillier now has three musical pieces running here, namely "Afgar," at the Pavilion, "Wild Geese," at the Comedy, and "Sunshine of the World," at the Empire.

"JUST LIKE JUDY" TAME

LONDON, Eng., Mar. 13.—"Just Like Judy," the comedy by Ernest Denny has opened at St. Martin's with Iris Hoey in the leading role, but, from all signs, does not seem to have made any great impression.

STAGE YEAR BOOK OUT

LONDON, Mar. 15.—"The Stage Year Book" for 1920, edited by Lionel Carson, is out, filled with articles and information of interest to the theatrical world. These articles are illustrated and deal with legitimate, variety, motion pictures and are written by experts.

Louis Henry Jacobsen writes of "The Drama of the Year"; Arthur Coles Armstrong dilates on "The Variety Year"; and Ivan Patrick Gore holds forth on "The Kinema Year." "The Paris Stage" is treated by Tor de Arozarena; "The Drama in America" by H. St. Clair Bayfield; "American Vaudeville" by Bert Levy; and "The Stage in Australia" by Eardley Turner. The many other "features" include articles on the Valentine Standard Contract, the Touring Standard Contract, the Variety Artists' Arbitration and the New Award, Masonic Lodges, and lists of Plays of the Year in England and America, the Year's Law Cases, and so on.

MANAGER TO HAVE BENEFIT

LONDON, Mar. 15.—Fred Miller, former manager of the old Canterbury and Paragon Theatres, in poor health at present, is being tendered a benefit performance on Thursday afternoon, March 18, at the Euston Theatre.

Among those to appear are Harry Tate, Joe Elvin, Harry Claff, Dave Carter, Charles Rich, Harry Blake, Tom Edwards, George D'Albert, Jen Latona, Kate Karney, Kate Andersa, the Auckland Twins.

OPENS THREE PIECES

LONDON, Mar. 10.—Neville Graham has opened "The Maid of the East" at the Wimbledon Theatre here. The play was written by David Burnaby and the late Edward Lauri, with music by William Heale. Graham is also presenting two other new musical shows, called "The New Boy," the libretto by Herbert C. Sargent and music by William Neale, and "Sonny Jim," playing at the Empire.

COCHRAN DOING NEW ONE

LONDON, Mar. 11.—Charles B. Cochran has arranged with Daisy Markham for the presentation of "The Mystery of The Yellow Room," at the Oxford Theatre. The play, an adaptation by Hannaford Bennett, has successfully run at Eastbourne.

LIKE "TILDE OF BLOOMSBURY"

LONDON, Mar. 12.—The Apollo Theatre is being crowded at every performance of "Tilde of Bloomsbury." The piece has been characterized as the "most charming" and "cleanest domestic comedy in all Theatreland."

BOMB BLOWS UP THEATRE

ZURICH, Switzerland, Mar. 15.—The explosion of an infernal machine in a theatre at Sofia, resulted in the death of four people and injury to twelve.

It is believed that other victims are in the ruins.

NEW "JOY BELLS" COMING

LONDON, Mar. 15.—A new version of "Joy Bells" will be presented at the London Hippodrome early next month. The piece will be gone over entirely.

"PETER IBBETSON" DRAWING

LONDON, Mar. 15.—"Peter Ibbetson" is playing to exceptionally good business at the Savoy Theatre here, filling the house nightly and at both the Wednesday and Saturday matinees.

WILL RUN TILL EASTER

LONDON, Mar. 15.—The closing of "Cinderella," at the Drury Lane Theatre, has been deferred until Easter, Mme. Pavlova and her Russian Ballet being scheduled to open at that time.

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THE PRICE OF "UPLIFT"

The attempt to uplift the drama made by William K. Vanderbilt and a score or more of this country's gold patriciate, cost the former and his *et alers* just about \$5,000,000 lawful money of these United States.

The theatrical wisdom of "them as" built themselves that splendid temple on Central Park West was hardly on a par with their ability to discern the value of "uplifting" railroads, banks and other "un-earned" increment bearing properties.

Their individual and collective motives were good, but not nearly as good as the money they sunk in the venture. We know, for example, that it was intended to edify the proletariat in an artistic way from the moment the said pro. stepped into the theatre. For, surely a \$100,000 Puvie de Chauvannes ceiling and a glittering Siena marble stairway can do naught else for a theatre but prepare one for a thorough appreciation of the play he has come to witness. And, even if the Provincetowners haven't got the same sort of hangings in their stable-playhouse in McDougall Street, they can, at least, rely on a splendid municipally-owned drainage system for dramatic inspiration.

But, speaking seriously, when the Century was recently sold at foreclosure for a paltry \$800,000, we couldn't help thinking that maybe its passing from the hands of "uplift" into the realm of the theatrical destinies controlled by the Shuberts, serves as a harrowing object lesson to Al Woods on how not to attempt to uplift the drama.

Because, after all is said and done, as long as we can remember the drama, it has appeared to us that there never was as much need for uplifting the drama as there was and is for uplifting the uplifters. And anyhow, in recent years, it would appear that just as soon as a little group of serious grown-ups manage to lay their hands on enough lumber to build a platform, their first thought seems to concern itself with the uplift of the drama.

In the light of what the New Theatre uplift movement has cost, it is our suggestion to people with money bent on going in for the drama, to stick to the good li'l ol' theatre that occasionally gets a "panning" from some clergyman who wants to get his name in the papers, but who generally doesn't know what he's talking about.

WILL GIVE DAILY MATINEES

Daily matinees of "The Famous Mrs. Fair" will be given at the Henry Miller Theatre throughout Easter week, starting Monday, April 5.

WHEN NEWS IS SCARCE

When news is scarce, theatrical publications often print something about the CLIPPER. It's not a bad idea, for the CLIPPER is known the world over and anything pertaining to it has news value, and CLIPPER readers like to see its name mentioned in other papers and also see what the other publications have to say about it.

Unfortunately, many of the articles printed as news about the CLIPPER in other papers are not true, because if any news of interest to its readers existed, it would, naturally, be published first in the CLIPPER.

Variety in its last issue printed an article under the heading "Trade Papers Combining?" in which it said that negotiations looking toward joining the CLIPPER and the Mirror were reported to be in progress.

No such negotiations are in progress. The CLIPPER has no idea of combining with the Mirror or any other paper. In other words, there is not the slightest semblance of truth in Variety's report. The checking up of the story would have been easy, but, as said before, the CLIPPER is well known and has news value. Also its name looks well in print.

Variety in its article goes on to comment on the high cost of paper and printing. That much is true. Printing costs are sky high, and paper, especially the kind used in the CLIPPER, is a luxury. Despite all this, the CLIPPER is not to combine. It will continue to be published in its present high class form. The paper will be printed on the same high class stock as in the past, irrespective of the increase in production cost.

TWENTY-FIVE YEARS AGO

John W. Wilson was with Rice's "Little Christopher" Company.

The Six Little Tailors advertised \$15.50 suits.

"Lost—24 Hours" was produced by Robert Hilliard.

Tom Gould was with "In the Tenderloin."

Geo. C. Davis and Ed. Gallagher were with the London Gaiety Girls.

John Carnecross gave up the Eleventh Street Opera House, Philadelphia.

Mrs. Langtry produced "Gossip" at Palmer's Theatre, New York.

"The Hustler" Company included Sherry Mathews, Harry Bulger, Joe Coyne, James P. Smith, James F. Cook, J. B. Bradley, Gus Mills, Irene Hernandez, Mamie Mayo and Gertie Millington.

Frank J. Heeley died at Paris, France. New plays: "The Modern Duchess"; "A Money Order"; "Charlotte Corday"; "A Bluff"; "The War of Wealth"; "The Husband"; "Runnymede"; "Lightfoot's Wife"; "Rinaldo"; "The Thunderbolt"; "Agatha Dene."

THE NEW AUDIENCES

(From the N. Y. Tribune.)

There is no question that the new theatre has arrived. For one indication, try to buy a seat for "Jane Clegg," if you have any doubts. Here is a tragedy, of wisdom and beauty, presented off the beaten track by a company largely unknown; and it plays to crowded houses. This in New York, where the tired business man was supposed to sink exhausted into a parquet seat at the theatre as at an intellectual Turkish bath, to be rubbed and coddled into forgetting the stock market.

How did this miracle happen? How has the theatre of ideas thus suddenly become a thing of popularity and success? Many collaborators must unite in such a production. There must be plays and playwrights. There is the modern notion of scenery as an integral part of the idea of the production. There must be a new naturalness of acting. All these elements united to create "John Ferguson" and "Jane Clegg" on the stage; yet one further essential was needed, an audience to attend and understand. "To have great poets there must be great audiences, too," wrote Whitman. The assertion is peculiarly true of the theatre, which cannot exist at all—speaking artistically, not economically—without audiences.

It is these audiences which the last year or two has added to the theatre.

Looking backward, it is easy to see somewhat in perspective certain outstanding milestones. The Irish players were fore-runners so strange in their methods and matter that they were a storm center from the hour of their arrival. They gained audiences more out of curiosity than anything else. Since then the movement has broadened and discovered itself in untold quarters. The little theatres have made chiefly a special appeal to small groups; but their influence has unquestionably been great. Today they are active in a score of cities from coast to coast. The new scenery is now a commonplace of Broadway. For most New Yorkers it was few enough years ago, in Robert Edmond Jones's settings for "The Man Who Married a Dumb Wife," that the idea of scenery as anything more than a dead frame or a showy dress first made itself real.

Looking back thus, at the varied elements of writing, of paint, of acting, of the box office, which have somehow got themselves arranged for this great day—one may wonder just how large a part any one influence has counted. Was there perhaps a time-spirit which ordained that here in the first quarter of the twentieth century the theatre should achieve a new beauty and exercise a new sway? Perhaps. But time spirits seem to help ages that help themselves; and let us give credit and support to every courageous pioneer who fought the fight. The Greenwich Village Players seemed to arrive nowhere in particular; yet the Theatre Guild, which gave us "John Ferguson" and "Jane Clegg," the high-water mark of the theatre in America today, was the indirect descendant of these experimenters.

We think an especial word of praise is due the Drama League, which never was so flourishing as today and never offered so many opportunities for spreading the light. It is now eight years old. It offers its members a drama calendar, a theatre bookshop, children's performances, lectures; it provides a little theatre exchange of information and advice, and it plans for next year a course on scenic design, lighting, etc., with laboratory performances by way of illustration. (Will some one perhaps provide a laboratory theatre some day?) If you like good plays well acted go to them. That is the best way to help create a "great audience." You can do an added bit if you will by supporting the Drama League, which seeks in an open-minded way to organize the friends of the theatre in behalf of their faith.

Answers to Queries

H. A. T.—The Keith Pension Fund was organized during the last week of August, 1918.

Y. I.—Jose Collins appeared in "The Follies of 1913."

Q. P.—Charles Frohman produced "The X-Ray Girls." Paul Rubens was the author. He also wrote "The Sunshine Girl."

M. O.—Mark E. Swan adapted "The Gentleman From No. 19" from the French. It was produced at the Comedy Theatre in New York.

S. A.—"Furs and Frills" is the one you mean. Richard Carle played the lead in it at that time.

B'klynite—The Crescent Theatre, Brooklyn, opened August 19, 1918.

Frank.—The Harlem Opera House did present stock for some years previous to giving vaudeville shows. It opened on September 30, 1889, with the Lyceum Theatre Company. The opening bill was "The Wife." Yes, the house was originally built by Oscar Hammerstein.

O. T.—The first New York presentation of "The Bird of Paradise" was at Daly's Theatre. Laurette Taylor appeared in the piece.

C. Z.—Maude Adams appeared in "A Kiss For Cinderella."

G. L.—Read the Clipper Vaudeville routes, they will tell you.

Rialto Rattles

RAN TRUE TO FORM.

Harry S. Hechbeimer says that, inasmuch as "Musk" was more or less panned by the critics, it raised some odor.

DON'T WANT THE JOB.

Dave Steinhardt, the Putnam Building attorney, says that it's all right to make out income taxes for Jim Madison and other authors with a short list of plays on which to figure the royalty, but, "if that guy Bill Shakespeare ever comes into this office with such a job, it's out the window for mine."

ALIKE BUT DIFFERENT.

Dixie Hines says that the "Passion Flower" at the Belmont and "the Passion Play" in Jersey City, might be described as "Sacred and Profane Love."

COULD HAVE BEEN WORSE.

Bert Savoy, in applying for his divorce, is reported to have complained that his wife wore his clothes. Lucky she didn't make him wear hers.

A FRESH GAG.

Allen Spencer Tenney says that the judge who granted a divorce to Frank Bacon last week simply "sliced the Bacons."

WHAT HAS HAPPENED TO:

The guy who always said, "Shut up! It's after one?"

The comedian who always hit the straight man on the head with a bladder after springing a gag?

The organization of dancers which Maurice Diamond was talking about?

The audience who would hiss a suggestive gag?

That star role in a big production your booking agent promised you?

HE WANTS TO KNOW.

Bill Rock, recently back from London, was reading the other day where two Xylophone players are arguing over the right to use "El" before their names.

"Will you tell me why in 'ell they want it?" asked Bill.

A BAD TASTE.

When Charley Cornell looked at what "Live, Laugh and Love" had cost him before it came to it's sad end in Canada, he said:

"Well, I hope to live and love for a while yet, but, take it from me it will be a hell of a while before I laugh any more."

WHO CAN TELL?

Harry C. Blaney has a play called "The Unwanted One." Hope it isn't rightly named. But, who can fathom Jules Murry, Vic Leighton or Osgood.

SCOTCH AND SCOTCH.

Matt Grau says it's almost impossible to get actors to throw the Scotch dialect these days since Scotch whiskey has disappeared.

HERE'S THE REAL REASON.

Willie Edelman says he never thought enough people would keep their New Year's resolutions to put the saloons out of business, as they have.

NOT SO BAD AT THAT.

When asked, the other day, who is the greatest man in show business, Gus Drier replied "Joe LeBlanc."

LENDS LOEW \$2,000,000

The Metropolitan Life Insurance Company has arranged to lend Marcus Loew \$2,000,000 toward the construction of the office building section of his new State Theatre, at the northeast corner of Broadway and Forty-fifth Street.

REPUBLIC, FRISCO, RE-OPENS

SAN FRANCISCO, Mar. 12.—The Republic Theatre, which, before the big fire, housed the Alcazar Stock Company, was reopened last week with "Rich Man, Poor Man," and will be occupied by the Charles King Stock Company, which includes Charles Caulkins, Noel Draper, Walter Ward, Florence Printy and others.

DRAMATIC and MUSICAL

ZIEGFELD'S LATEST REVUE UPHOLDS HIS REPUTATION FOR CLASS

"ZIEGFELD GIRLS OF 1920."—The newest 9 o'clock revue atop the New Amsterdam Theatre. Lyrics by Gene Buck, music by Dave Stampfer. The twenty numbers in the two-part revue staged by Ned Wayburn; settings designed by Joseph Urban. Presented by Florenz Ziegfeld, Jr., Monday evening, March 8, 1920.

CAST.

Lillian Lorraine, W. C. Fields, Fannie Brice, Allyn King, Kathleen Martyn, Cameron Sisters, Vanda Hoff, Sybil Carmen, John Price Jones, Arthur Milliss, Thomas Handers, Princess Wah-Letka, Mary Hay, Jessie Reed, Martha Pierre, Florence Crane, Florence Dixon, Peggy Eleanor, Diana Dore, Gladys Loftus, Alta King, Kathryn Perry, Eleanor Dell, Marcelle Earle, Vangle Valentine, Margaret Falconer, Peggy Shaw, Helen Ellsworth, Beatrice Savage, Betty Morton, Charlotte Wakefield, Albertine Marlowe, Irene Marcellus, Billie Dove, Olive Osborne, Lillian McKenzie, Avonne Taylor, Vera Bradley, Hebee Halpen, Florence Moore, Beatrice Dakin.

This newest nine o'clock revue which Flo Ziegfeld calls "Girls of 1920," is nothing if not a joyful affair of surpassing beauty. Its value as entertainment of an exceptionally high order results from a combination of beautiful settings and girls, exceedingly talented principals, costumes of more than pleasing hue and design, appropriate musical numbers and, last but not least, Dabney's Syncopated Orchestra, under the leadership of George Nichols, whose playing is, at all times, a joy to the ear.

The "Girls of 1920" is interesting from the very beginning, when Allyn King, whose voice doesn't matter but whose beauty does, and John Price Jones, appear in the opening number called "Where Are the Plays of Yesterday," followed by the number "We are the Maids of the Merry Merry," sung by Kathleen Martyn. As regards John Price Jones, a newcomer to the roof shows, he is a trim and pleasing juvenile, with a good voice. He dances neatly, too, and, in the main, possesses talent and personality.

Sybil Carmen's rendition of the "I'm Crazy About Somebody" number, assisted by the "flappers," stood out more by reason of the "flappers" than the sybil-like tones of Sybil herself. Then came the "Crescent Moon" dance of Vanda Hoff, who is not unlike the gracefully sinuous Evan Burrows Fontaine who used to hold forth on the roof, except that Vanda is more beautiful.

Then came Lillian Lorraine, strikingly garbed, who seemed to be in excellent voice and sang a song called "Every Telephone" in which she took a neat little rap at the present service we have fallen heir to.

"Don't You Remember Me," sang Fannie Brice next, the number being one of the most subtle in the show. She was garbed in a hoop skirt of the early eighties period and was, afterward, assisted in the number by John Price Jones, Thomas Handers, Arthur Milliss and W. C. Fields, each of whom also wore a costume of the period. And, at the finish, judging from the ovation she received, it was evident that the essentially entertaining Fannie's talents will not be forgotten by those who come under her spell.

Two more numbers followed in rapid succession. The first was "When Grandpa Was a Boy," sung by Allyn King and the girls, the costumes being of the 1860 period. The second was a dance by the Cameron Sisters. Then came the "Wonderful Girl" number, by Lillian Lorraine, the accompanying portrait arrangement by Ben Ali Haggin proving one of the decided hits of the entertainment.

Fannie Brice again; this time clad in a hunting costume in which she rendered the

exceptionally mirth-provoking special song written by Blanche Merrill and called "Mamma Goes A-Hunting."

W. C. Fields, the subtlest juggler of them all, assisted by that funny little fellow, William Blanche, and Jessie Reed and John Price Jones, frolicked on an Urban green with croquet mallet and bounding balls that bounded just about as the Fieldian wont dictated.

"Emancipation Day," sung by Lillian Lorraine and joined in later by the entire cast, closed the first half of the show.

The second half opened with the "Orchard of Girls" number, the lyric of which is credited to Rennold Wolf. The outstanding feature of this number was Mary Hay, who bids fair to become the most distinguished coryphee in the Ziegfeld aggregation. For her captivating personality bespeaks the youth and vivaciousness that she radiates beyond any other personality in the cast.

Kathleen Martyn then sang "You Know What I Mean," and if her meaning were entirely dependent on her tiny tones, what a world of ambiguity there would be about it. But, fortunately, she uses a couple of eyes and shoulders to good advantage in this number. "My Rosary of Melodies," sung by Allyn King, served to introduce a quintette of well known grand opera heroines, not the least of which was "Aida," personified by the lovely Irene Marcellus.

A novel note was then introduced into the proceedings by Thomas Handers and Arthur Milliss, a couple of real comedians who scored distinctively with their hat antics. They certainly use their hats to good purpose, twirling them as nobody else does that we have ever seen.

"My Man," sung by Lillian Lorraine, a special number, the music of which was written by James Hanley, proved to be the most distinctively clever song in the second part of the show.

Ben Ali Haggin's 15th Century decorative panel, "The Feast," proved to be rich in color and entrancing in artistic effect. "The Winter Beaches" number, sung by John Price Jones, served to introduce five beautiful bathing suits filled with a like number of pulchritudinous personalities. After which Fannie Brice sang her now famous "Rose of Washington Square" solo.

And since the ouija board seems to have replaced liquor in our national life, what more fitting than that there should be a "Ouija" number in this show? And a mighty interesting number it was, too. The huge board was hung in front of a black curtain and Kathleen Martyn asked questions of the five dollar element (that's what those play who sit at the front tables), the answers being spelled out by a triangle indicator.

"Spiritualistic Jazz" was sung by Lillian Lorraine, assisted by some of the girls. And then came Princess Wah-Letka, the Cherokee seeress, who mystified in a manner all her own. She not only describes names and dates on objects, but she also tells people what they are, what they are going to do and what they are thinking about. Indeed, hers is an act that stands out infinitely beyond the average of its kind, chiefly by reason of her undoubted sophistication.

W. C. Fields held forth again entertainingly in a "Stone Age" number in which he was assisted by Mary Hay. After which the following numbers, musical and dance, closed the show: "Dance Dream," sung by John Price Jones and Peggy Eleanor; "Egyptian," danced by Vanda Hoff; "Watteau," danced by the Cameron Sisters; "French Quadrille," in which Florence Ware, Kathryn Perry, Eleanor Dell and Kathleen Martyn took part, and the "Cake Walk," danced by Arthur Milliss, Marcelle Earle, Thomas Handers and Sybil Carmen.

And if we have failed to say anything about the absolutely chaste designs of the costumes, for the most part, it is only because the word "chaste" has never been used to describe Ziegfeldian proceedings

atop the New Amsterdam. But just the same, there is a freedom from vulgarity throughout the show that stamps it as the classiest thing of its kind ever produced by Flo Ziegfeld on the roof. We have an idea that even the Rev. Dr. Straton and his little group of ecclesiastical shouters would find nothing but safe and sound pleasure in "The Girls of 1920."

M. L. A.

MOROSCO OFFERS NEW PRIZE

Oliver Morosco has offered another prize of \$500 to Harvard students for the best three or more act, play. The scripts are to be judged by a committee of three, consisting of himself—or a representative, W. P. Eaton and Prof. Baker, of the University. The contest ends on October 1, 1920.

The new prize is offered as a result of the success of "Mamma's Affair," at the Fulton Theatre, which won a recent contest and was written by Rachel Barton Butler.

BROADHURST HAS NEW SCRIPT

"The Beautiful Virgin," by Harry Durant, will be used by George Broadhurst to open the Broadhurst Theatre next Fall.

LARRY WEBER HAS A PLAY

"Neither Do They Spin," is the title of a play recently acquired by Larry Weber.

"KITTY MCKAY," MADE INTO "LASSIE," TURNS OUT VERY PLEASING

"LASSIE."—A musical comedy adapted from Catherine Chisholm Cushing's comedy, "Kitty McKay"; musical score by Hugo Felix. Presented by Wendell Phillips Dodge and Willy Pogany, at the Crescent Theatre, Brooklyn, Monday evening, March 22, 1920.

CAST.

Lily Miriam Collins
Mrs. McNab Louie Emery
Winkie Collin O'Moore
Sandy Ralph Nairn
Jean MacGregor Alma Mara
MacGregor Percival Vivian
Meg Duncan Molly Pearson
Kitty McKay Tessa Kosta
David Graham Roland Bottomley
Philip Grayson Carl Hyson
Lady Gwendolyn Dorothy Dickson
Lord Inglehart David Glassford
Mrs. Grayson Ada Sinclair
Robbins Robert Smythe

"Lassie," a musicalized version of the Scottish comedy "Kitty McKay," which was opened first some time ago and then brought in and worked over, is the first venture of the new producing firm of Wendell Phillips Dodge, erstwhile press agent for David Belasco, and Willy Pogany.

Little change has been made in the conventional story of "Kitty McKay" and many of the lines of the earlier play have been retained. Hugo Felix has furnished a score in keeping with the subject matter and has managed, by skillful use of his orchestral woodwinds, to work into his admirable music that swirling plaintiveness that characterizes Scotch music. In all, the production has been well staged, with appropriate settings, well costumed, and, above all, enacted by an exceptionally well chosen cast.

Colin O'Moore, as Winkie, the shepherd boy who can read the stars, made one of the best impressions among the male members of the cast, not only because of his sweet tenor, but because of his sincere reading of his lines. Molly Pearson, in the role of Meg Duncan, is successful at all times in giving the welcome impression that her cheeks are flushed with the winds of the Highlands. Others are Dorothy Dickson, who dances bewitchingly; Ada Sinclair, very capable in the motherlike role of Mrs. Grayson; Carl Hyson and Roland Bottomley, who makes an ideal lover.

The piece may be moved over to New York after its time at the Crescent.

"MUSK," NEW FIRM'S PRODUCTION, IS A "PENNY DREADFUL"

"MUSK."—A drama in three acts by Leonie de Souiny. Presented by Wendell Phillips Dodge and Willy Pogany, at the Punch and Judy Theatre, Saturday evening, March 13th, 1920.

CAST.

Antoinette Yvonne Garrick
Lars Larsson Henry Mortimer
Nils Haglund Douglas Garden
Samaroff Cecil Owen
Olof Vadim Uranoff
Elizabeth Blanche Yurka
Erik Scott Moore
Thordis Natalia Morley
Aunt Anna Marguerite Rand
Victor Leah Temple
Celeste Olga Ziceva

There have been any number of plays since the birth of the theatre, the basic plot of which has hinged about the evils of drink and dope, but with the presentation of "Musk" comes an entirely new one, the habit of over-indulgence in perfume. The authorship is ascribed to Leonie de Souiny, and though the scene of the play is laid in Norway, there is some ground for suspecting that it is another drama of Austria or Germany, translated to a neutral land in order not to offend the National Security League.

The title seems to have been taken from the perfumes used by a woman of evil genius. She is the wife of a native of the country in which the drama passes, has a Russian for one of her lovers and clings to another native of the town and ruins him through his attempting to satisfy her demands for luxury. The production, as a whole, may be best described as of the "penny dreadful" calibre and, as a heavier than air sex drama, fails to soar.

Blanche Yurka heads the cast and does some excellent work, although over-playing her big emotional scene. Perhaps this is not the fault of the actress, since the play abounds in puzzling periods of stress that are not always explained. Douglas Garden and Cecil Owen, as well as Yvonne Garrick and Henry Mortimer, are acceptable.

BAILEY ACCEPTS A SCRIPT

"The Man Within," a Napoleonic drama by Harry Durant, will be produced at the Fulton Theatre by Oliver Bailey next season, with Jose Ruben in the title role.

WILL HAVE ROOF GARDEN

The new theatre to be built by Frank Conroy, Harold Meltzer and Bernard Gallant, on Washington Place, will have a roof garden, seating 1,250, and used for summer revues. The theatre proper will accommodate 1,000.

The house is to be known as the Sheridan Square Theatre, and is estimated to cost about \$200,000. It will be three stories in height, of Colonial design.

"THE PIPER" CAST COMPLETED

The cast of "The Piper," to be presented by the Shakespeare Playhouse, will be headed by A. E. Ansen and Mabel Taliaferro. They will be supported by Olive Oliver, Reginald Barlow, William Williams, Joseph Allenton, Elmer Buffham, Henry Handen, William Woods, Henry Vaughan, W. J. Clark, Allan McAteer, Leigh Lovell, Barry McCullom, Elinor Hutcheson, Gina Grey, Marie Booth and Elizabeth Patterson. The piece will open Thursday afternoon for a season of special matinees at the Fulton Theatre.

HACKETT OPENS MONDAY

"The Rise of Silas Lapham," with James K. Hackett, will begin its tour at the Montauk Theatre, Brooklyn, next Monday. Included in the company are Nanette Comstock, Marjorie Vonnegut and Grace Knell.

BURLESQUE

IRONS, CLAMAGE GET COLUMBIA FRANCHISE

STARTS NEXT SEASON

Irons and Clamage, the Detroit and Chicago burlesque men, have been awarded a franchise on the Columbia Circuit, commencing next season. It is said they are to have the franchise that the Star and Garter Show is now operating on. This firm now has two shows on the American Burlesque Circuit.

The Star and Garter Show has been running on the Hyde Estate franchise, which will expire at the close of the present season.

EDDIE FOX CLOSES

Eddie Fox closed at the National Winter Garden last Saturday. He will open in vaudeville on the Loew Time next Monday with his old partner John Lorenz, who has recently been teamed up under the name of Cook and Lorenz. Fox signed a three year contract with Charlie Baker last week, starting next season.

CHARLIE BAKER IS BACK

Charlie Baker returned last Friday from a trip West. While in Indianapolis he arranged with Stella Morrissey, Max Fields and Forest G. Wyer, of his "Sweet Sweetie Girls" to go with the show that I. H. Herk and he will have on the Columbia Circuit next season. They have not named it as yet.

BURLESQUERS IN PICTURE

EVERETT, Wash., Mar. 12.—Ray Rottack and Fern Miller are working here in a new picture "The Boy from the Golden West," being produced by the Blue Ribbon Film Corp. Rottack and Miller, who were in burlesque last season, are featured in it.

PUTS IN RUBBER SCREEN

B. F. Kahn installed a new rubber picture screen at his Union Square Theatre last Friday. It is the only one of its kind in New York, it is said, and cost him \$300.

BARNEY GERARD IN CALIFORNIA

RIVERSIDE, Cal., Mar. 10.—Mr. and Mrs. Barney Gerard are spending a few weeks at this place. They have been on a motor trip all through the state.

TO PLAY SUNDAY CONCERTS

Jack Strouse will appear at the Winter Garden and the Central Theatre for the Shuberts next Sunday night and be back with his show in Baltimore Monday.

MANAGER PLAYS PART

Willie Cahan was taken ill at the Majestic, Jersey City, last Thursday, with the "Girls De Looks" and Manager Sam Rice jumped in and played the part.

RUSH ADDS ACT TO SHOW

Ed Rush has sent The Great Vulcan, a strong man, on to his "Cracker Jacks" as an added attraction. He will open next week on the Penn Circuit.

CLAIRE DEVINE TO RETIRE

Mrs. Henry Dixon (Claire Devine) will retire from show business at the close of the present season. She is prima donna of Dixon's Big Review.

STAYING AT LAKEWOOD

LAKEWOOD, N. J., Mar. 13.—Rose Sydel, William S. Campbell, Phil and Crissie Sheridan and Mrs. Pat White, are spending a few weeks here.

BRUGGEMAN SUED BY WIFE

Mrs. Constance V. Bruggeman, 21, wife of August Bruggeman, owner of the Empire Theatre, Hoboken, 63, has brought suit for divorce in the Brooklyn Supreme Court, charging cruelty, non-support and abandonment. In her suit, she states that he is worth \$100,000.

Mrs. Bruggeman's application asks for \$200 a week alimony and \$1,000 counsel fee. In case she wins, she asks that her husband be required to give guarantee of payment, as she fears that he will move out of the jurisdiction of the court. They have one child, Louise, eighteen months old.

DOUGLAS HAS A PARTY

WATERBURY, Conn., Mar. 11.—George Douglas, of the "Bon Tons," was given a theatre party here at the Jacques Theatre when his show played the house, headed by his father, Charles Douglas, the old-time actor who is now connected with the French Manufacturing Company. A big banquet was given Douglas and the company after the show.

SCRIBNER AT WHITE SULPHUR

WHITE SULPHUR SPRINGS, W. Va., Mar. 14.—Sam A. Scribner, general manager of the Columbia Amusement Company, arrived here to-day. He intends staying two weeks before returning to New York. He has been at Palm Beach and Pinehurst the past six weeks.

MT. MORRIS STAGE ALL RIGHT

For the information of incoming shows that play the Mt. Morris Theatre on the American Circuit, the stage is not as small as has been reported in Philadelphia. It is seventy feet high, and has thirty feet depth. The house also has fifteen dressing rooms.

GALLAGHER STAYING WITH SHOW

The report from Philadelphia several weeks ago that Jimmy Gallagher was to leave the "Lid Lifters," was not true. Gallagher is still with the show and intends to stay the remainder of the season.

GET RIGHTS TO CARTOONS

Henry P. Dixon, Sam Blair and Ben Levine have secured the road rights of "Abie the Agent" and "Iskible," having made arrangements with W. R. Hearst and Roy Hirschfeld. They will produce the shows next season.

MAY LORRIMER CLOSING

BALTIMORE, Md., Feb. 11.—May Lorrimer, soubrette of the Edmond Hayes Show, will close with that company next week in Washington. Billie Kimes will take her place.

HARRY LE VAN TIED UP

Harry "Hicky" LeVan has signed with Henry Dixon for four years more commencing next season, to be featured with Dixon's show.

VERE HENNICI CLOSING

Vere Hennici, soubrette of the "Grown Up Babies," closed in Cleveland last Saturday night. She will open in New York shortly.

SIGN DAN DODY

Dan Dody has been engaged by I. H. Herk and Chas. Baker to stage the numbers for all their shows next season.

GEORGE LEON RE-SIGNS

George Leon, working opposite Bobby Barry in the "Maids of America," has signed for another two years with the show.

MAY ADVANCE ADMISSIONS NEXT FALL

BEDINI SHOW SHOWS THE WAY

The success of the Jean Bedini show in getting big money and the probability that there will be several productions of the same lavish character next season, is arousing some general talk as to the advisability of raising admission prices to burlesque theatres next fall. As yet, the matter is only talk, but it is probable that it will assume concrete form before the new season begins.

It is conceded by all acquainted with the facts that the Bedini show could get higher prices than those charged in the wheel houses all along the line, the patrons of burlesque having become so many and of such a high calibre that they are willing to pay a higher admission than that now charged, if given what they want. Therefore, the matter of boosting admissions may be taken up during the Summer and, if found wise, put into operation next August.

COMPANIES GOING TO BALL

The Interborough Rapid Transit Athletic Association, of which Joe Dougherty is president, will give a ball at the Central Opera House, New York, Thursday evening, March 25. Invitations have been sent to the "Sight Seers" Company, through Manager Joe Edmonston, the B. F. Kahn Stock Company and members of the National Winter Garden.

SEEK RUNAWAY WITH SHOW

The parents of Anna Portner would like to know this young lady's whereabouts. She disappeared from her home in Philadelphia Feb. 18 and is believed to have joined the chorus of a burlesque show. She is a blonde, with bobbed hair, about five feet five inches tall and fourteen years of age.

WATCHES SON'S SHOW

George Clark, father of Don Clark, producer and light comedian of the "Jazz Babies," visited his son, who was playing the Star last week, for a few days on his way from his home in Duluth, Minn., to his old home in Scotland. Mr. Clark sailed Saturday.

KAHN HAS THREE COMEDIANS

Mike Kelly, who has been playing in tabs in Canada, opened at Kahn's Union Square Theatre Monday. He is an Irish comedian. This gives Kahn three comedians—Joe Rose, Fred Cady, who opened this week, and Kelly.

HELEN McCLAIN RECOVERED

Helen McClain, prima donna of the "Hip Hip Hooray" Company, who was operated on for throat trouble in a hospital in Chicago several weeks ago, has recovered and opened with her show in Omaha.

GIVE PARTY TO NALDY

The Belcaire Club tendered Frank Naldy a theatre party 150 strong at the National Winter Garden last Thursday night. They presented him with a silver loving cup.

LEO STEVENS WITH MINSKY

The Minsky Brothers have engaged Leo Stevens to produce the shows at the National Winter Garden. He started last week.

HASTINGS BIG SHOW WITH DAN COLEMAN MAKES THEM LAUGH

Harry Hastings' Big Show, featuring Dan Coleman, holds sway at the Columbia this week. It is in two acts and eight scenes. Coleman is surrounded by an excellent cast.

There is lots of good material in the offering and the producer has made an effort to give us something new in this line. Coleman is handling the principal comedy role, doing his well known Celtic character, in which he is very amusing. He has a true sense of humor. In his female Irish part, which he does down near the finish of the last part, he created no end of fun.

Phil Peters is doing second comedy and works up well to Coleman. His eccentric style of clothes and way of working pleases. Fred Dale, a neat looking juvenile, has improved in his work since last season. He can sing and knows how to get a number over. He also plays the saxophone nicely. He is a neat dresser and reads lines well. Billy Wainwright is doing "straight." He is a neat appearing fellow, who can deliver lines well. He "feeds" the comedians for good results.

Olive Le Compte, a stately looking prima donna of the type not usually seen in burlesque, acquitted herself with credit in all her numbers. Her voice is both powerful and musical. She displayed gowns of unusual beauty.

Marjorie Manderville, a clever acrobatic, gingery dancing soubrette, captivated her audience by the way she put her numbers over. She has a pretty form and a style of working that pleases. Her dresses look well from the front.

Alma Bauer did well in her scenes and bits. She looks well and her wardrobe is very becoming. She was in most of the bits and gave a good account of herself.

Hazel Lorraine has developed into one of the best ingenue soubrettes we have seen at the Columbia this season. She is a very pretty brunette, with a most attractive personality and winning ways. She has an unusually pretty form. Miss Lorraine reads lines well and puts her numbers over with lots of "pep" and as well as the best of them. Her wardrobe is dainty and her dresses were selected with good taste. She breezed right into favor Monday afternoon.

Jack Spellman and Jimmy Hazzard are doing bits and get over all right. They went big in their dancing specialty late in the show.

Hastings has one of the finest looking choruses we have seen here in some time. The girls are pretty and shapely, and his pony line stands out. The girls are well costumed in a variety of gay colors. The scenery and electrical effects are good and have dandy color schemes.

The "slivers" bit started the comedy. In it were Coleman, Peters, Dale, Wainwright and the Misses Bauer and Lorraine. The "invisible telephone" bit was taken care of by Coleman, Wainwright, and the Misses Bauer, Lorraine and Manderville.

Miss Le Compte offered a high class singing specialty in one, in which she scored. Her two numbers were excellently rendered.

There were many comedy situations in the "District School" scene that kept the audience in a good humor. Coleman and Peters took care of the comedy and were amusing. Miss Bauer made a good teacher. The entire company appeared in this scene.

Dale offered a specialty in one, opening with a selection on the saxophone and finishing with a song which more than pleased.

Miss Lorraine offered a dance in the Egyptian scene with skill and grace.

The "mummy" bit, offered opportunities for laughs as it was given by Coleman, Wainwright and Miss Manderville.

The "palm reading" bit pleased as done by Coleman and the Misses Bauer and Lorraine.

"I want a real friend like you" was a number offered by Miss Lorraine, several of the principals and chorus girls, that gave good results. This was followed by a two-minute skit, "Freedom for Ireland," enacted by Coleman, Dale and a chorus girl.

The "ship" scene was well staged and offered many amusing situations on prohibition. The "bottle of booze in whisk brooms" bit was funny as done by Coleman, Peters, Dale, Hazzard and the Misses Manderville and Lorraine.

Dale and the Misses Bauer and Manderville offered a neat specialty on saxophones. The "drinking" bit went over nicely as offered by Coleman and the Misses Bauer and Le Compte.

Spellman and Hazzard put over a fast hard shoe dancing specialty that pleased. The "instruction" bit was funny the way it was worked out by Coleman, Peters, Hazzard, Spellman and a stage hand.

Wainwright and Miss Manderville in a singing and dancing specialty went over nicely.

The "typewriter" bit more than pleased as Coleman, impersonating a female, Peters, Wainwright and Miss Bauer offered it.

BURLESQUE NEWS

(Continued on Page 20)

MILWAUKEE
134 Grand Avenue
PROVIDENCE
511 Caesar Misch Bldg.
LOS ANGELES
835 San Fernando Building
BUFFALO
485 Main Street
PITTSBURGH
312 Campherphone Building



MELODY LANE

MUSIC WAR NOW IN SIXTH WEEK SHOWS NO SIGNS OF END

Publishers and Retail Syndicate in Deadlock Over Prices. Publishers Declare That the Thirty Cent Number Is an Absolute Necessity—Fight Injuring Business

The war declared by the F. W. Woolworth retail syndicate on the big popular music publishers who for sometime past have been publishing and exploiting thirty cent publications, is now in its sixth week, with the end far from sight.

With the exploitation of five or six popular numbers upon which the Woolworth Co. is making a drive, there has naturally a slump been felt by the publishers who have ten cent numbers on the Woolworth counters that are not receiving the sales co-operation necessary to carry a number over to success.

The branch, district and store managers of the syndicate are continually receiving letters from their superiors ordering them to put forth all their efforts toward the sales of the numbers upon which the syndicate is working and to display no advertising matter, copies or other displays which would help in the sales of the numbers of those publishers upon whom war has been declared.

The publishers declare that the elimination of the thirty cent number at this time would be business suicide and would mark the longest business step backward that has ever been taken in the history of music publishing. Costs of production, which includes salaries, rents, printing, paper, in fact everything in connection with the publication of music have increased so greatly during the past few years that the thirty cent number is an absolute necessity, they say.

The Woolworths, on the other hand, state that the big increase in production cost of music is in reality due to the establishment and maintenance of the numerous branch offices throughout the

country. These and the big salaries paid to managers and employees are in reality the cause of the great increase in production cost, declares the syndicate.

And here the matter is at a deadlock. The publishers will not recede from their position and the Woolworths are continuing their exploitation of their catalogue of ten cent numbers. One music house, Jos. W. Stern & Co., has completely broken with the syndicate and states that it will publish no more ten cent music, putting all their publications into the thirty cent class. If some settlement between the Woolworths and the publishers is not arrived at within the next few days other publishers will doubtless follow in the steps of Stern because on all sides it is reported that business with the Syndicate and those houses who publish both ten and thirty cent music has dropped to a minimum.

The Woolworth account is undoubtedly a big one, publishers are unanimous in agreeing that it is an important branch of the business but the houses that are featuring the thirty cent publications declare that rather than give up the publication of this type of number they will close the ten cent department of their business forever.

Numerous propositions from disinterested parties to act as mediators in the fight have volunteered, several of them being men of business prominence but up to the present the services of none have been accepted. The present difference of opinion between the stores and the publishers is so great that at the present time there seems to be no ground upon which a meeting can be held.

JOE MAXWELL PUBLISHING

Joe Maxwell, who has recently joined the ranks of music publishers has his new catalogue ready for distribution. Six songs are ready for release and include the following: "Across the Desert," an Oriental fox-trot; "Sagamore," an American Indian onestep; "Memories of Mother and Home," a melodious home ballad; "I'm On My Way," a clever novelty song, and "The Ghost Melody," a haunting dance number. All are by Mr. Maxwell with lyrics by Eva Williams. "Have You Seen My Little Girl?" a catchy waltz song, by Eva Williams and Walter Rosemont, completes the list.

All are issued in neat attractive form and are printed with finely illustrated title pages.

ISIDORE WITMARK CONVALESCING

Isidore Witmark, who for the past three weeks has been confined to his home in Woodmere, L. I., with a particularly severe attack of influenza, is now out of danger and well on the road to complete recovery. So acute was the attack that for several days his life was despaired of. As soon as he is able to travel Mr. Witmark will go south for a few weeks.

FOX RELEASES NEW SONG

"Alabama Moon" a new song which has started out like a big success has just been released by the Sam Fox Co. of Cleveland. The song has been accepted by all the leading phonograph and roll manufacturing companies for immediate reproduction.

The new song is being featured by a number of well-known singers.

LIBBY CELEBRATES

J. Aldrich Libby, the baritone, is today (Wednesday) celebrating the twenty-seventh anniversary of the singing of "After the Ball." The first public rendition of the song, says Libby, was in Milwaukee, Wis. The number was introduced in the Hoyt show "A Trip to Chinatown," by Libby, on March 17, 1893, and the song was a hit from its first introduction. Trixie Friganza was a member of the company, as well as Bessie McCoy, then a child actress and dancer.

TRIO SINGS WITMARK SONGS

Meyer, Burns and Wood, one of vaudeville's successful trios, is singing the Witmark song "I Love You Just the Same, Sweet Adeline." At the Majestic Theatre, Brooklyn, last week the song was encored many times at each performance and was the outstanding hit of the act. They are booked for a long season.

REMICK GETS ZIMBALIST OPERA

J. H. Remick & Co. have secured the publication rights of the new Efram Zimbalist operetta which is to be presented for the first time on Friday night of this week in Stamford. Joe Herbert wrote the lyrics of the piece and Joe Weber is making the production.

IRVING BERLIN TRIO PLAYING

SAN FRANCISCO, Cal.—The Irving Berlin Trio, composed of Earl Taylor, Phil Furman and Chas. Leonard were a feature at the Strand Theatre all last week where they sang a number of the Berlin selections.

BALL NOT TO PUBLISH

A rumor circulated rather freely in Chicago and printed in a New York theatrical weekly to the effect that Thomas Quigley, Chicago manager for M. Witmark & Sons, and Ernest R. Ball, the songwriter and vaudeville performer, were to be associated with Will Rossiter in publishing music, has been emphatically denied from all sides.

Quigley said "Emphatically No" and Ball wired "tell them for me that I am with Witmark for the rest of my life."

FEIST PLACES BIG ADS

Leo Feist, Inc., has commenced another big advertising campaign in connection with three new songs. A full page advertisement in last week's issue of the *Saturday Evening Post* is to be followed by a full page in the March 20 issue of *Colliers*. Three songs are featured in the ad. They are, "At the Moving Picture Ball," "There's Always Two Sides to a Story" and "Beautiful Hawaiian Love."

CHAMBERLAIN WRITING LYRICS

Harold Chamberlain, recently of the cast of Earl Carroll's "Way to Heaven" company, has entered the songwriting profession and in collaboration with a well known melody writer has completed a number of songs.

SONGWRITERS GOING ABROAD

Creamer and Leyton, the colored songwriters who in addition to writing a number of popular hits, also supplied the lyrics and music of the new Coburn piece "3 Showers," will sail for London in June, where they are to write the music of a new English production.

"SOME GIRL" FOR VAUDEVILLE

Harry Piani has completed the music of the new comedy farce "Some Girl," written by Richard Lambert, and the act is now in rehearsal. It is to be presented under the management of Lawrence Weber with Oretta Lewis in the leading role.

BRIER OUT OF STERN'S

E. F. Brier, who for several months past has been connected with the publicity department of the music publishing firm of Jos. W. Stern & Co., severed his connection with the house on Saturday.

SNYDER HAS APPENDICITIS

Ted Snyder, of the Waterson, Berlin & Snyder Co. is in the hospital suffering from an attack of appendicitis. Up to the time of going to press it was not known whether or not an operation was necessary.

COSLOW SONG FEATURED

"It Might Have Been You," a new number by Sam Coslow, is being featured by Anna Chandler during her vaudeville tour. The song is a recent release from the Chas. K. Harris house.

HARRY COLLINS WITH REMICK

Harry Collins, formerly with the Maurice Richmond Co., is now with Jerome H. Remick. Mr. Collins is in the local trade and phonograph departments.

FISHER GETS NEW BLACK SONG

Johnnie Black, writer of "Dardanella," has placed a new number with the Fred Fisher house. It is called "When the Sun Goes Down in Cairo Town."

BERLIN SHOW FOR OWN THEATRE

When the new Irving Berlin-Sam Harris theater is opened the first attraction to be seen in the playhouse is to be a big revue by Irving Berlin.

FEIST HAS SHORTEST TITLE

In the new Arnold Johnson, Byron Gay song "O" Leo Feist, Inc., claims the shortest song title on record.

MCCORMACK PAYS THE MOST

The singers of songs, popular and operatic, were largely in evidence at the office of the Collector of Internal Revenue in New York on Monday, the last day when the Federal Income Tax was due and payable.

Galli Curci, the operatic soprano, who rarely if ever sings a popular number, turned over to the government the sum of \$75,000, it is said. Enrico Caruso, who hasn't tried his golden voice on a popular song since "Over There" was at the height of its popularity, gave into Uncle Sam's exchequer about \$100,000. Tetrassini, who is said to never even look at one of the popular numbers whether it be of the ten or thirty cent variety kissed \$7,000 good-bye in the collector's office.

It remained for John McCormack, the tenor, who just loves the popular songs, to head the list. John is strong for the popular songs and in addition to singing many in his concert repertoire, also puts them on the records. He headed the list as tax payers. He paid into the tax department over \$145,000.

COLUMBIA EARNS \$3.32 A SHARE

The net income of the Columbia Graphophone Co. for the year ending December 31st, 1919, amounted to \$3,624,202 after all charges and federal taxes, and after allowing for preferred stock dividends, was equivalent to \$3.32 a share on the common stock.

Earnings for the year from all sources, totaled \$7,793,044 compared with \$1,939,512, and net profits were \$7,015,515 compared with \$819,461, a year ago. Surplus for 1919 was \$1,188,081 compared with \$208,182 in the previous year.

Music publishers and writers shared in the wonderful prosperity of the Columbia as a big proportion of its business is in the sale of records in which the music men have a royalty interest.

HARRY TIERNEY IN LONDON

Harry Tierney, the composer, is in London where he is directing the orchestral rehearsals of the musical comedy "Irene," which is to be seen in the English capital this spring with Edith Day in the leading role.

Mr. Tierney, who wrote the music of "Irene," has been engaged solely with the idea of teaching the English musicians the time and rhythm of the "Irene" tunes as played in America.

MUSIC SALESWOMAN OUT

Florence Tosch, professional director of the Riviera Music Co. of Chicago, has just left for an extended trip through the west. She will visit dealers in all the big cities on the coast promoting the sale of new Riviera Co.'s "Desertland."

VON TILZER WRITING SHOW

Harry Von Tilzer's new show is practically completed and the announcement of its name and the date of its opening will be made in the near future.

Mr. Von Tilzer has written both lyrics and music of the new piece.

VON TILZER GETS A PRESENT

Last week Harry Von Tilzer celebrated his twenty-eighth anniversary as a songwriter and his employees presented him with a fine mahogany smoking cabinet well filled with cigars, tobacco, pipes, etc.

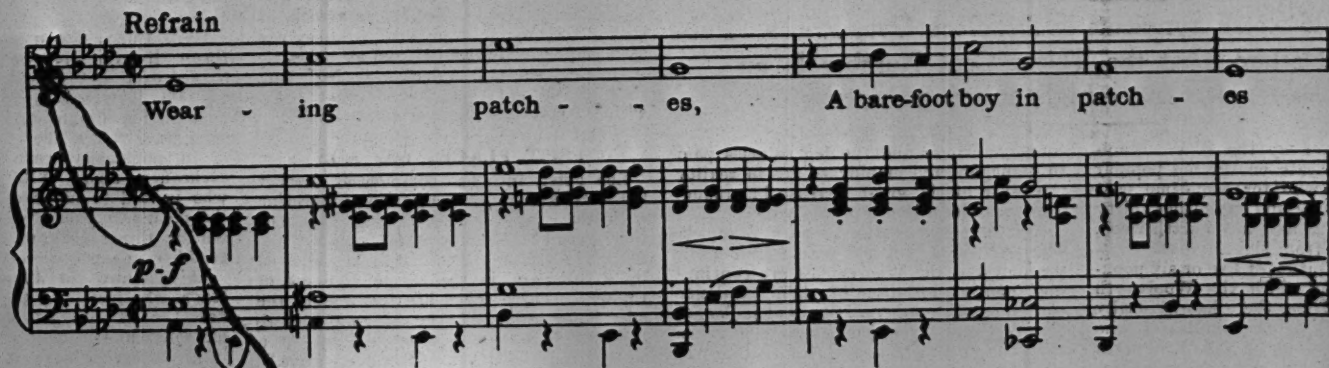
SNYDER WRITES A ONE-STEP

Ted Snyder has just finished a new onestep which he calls "The House of David." The new number is being played this week by the "House of David" band at the Palace.

GAY WITH HENRY BURR CO.

Cassius Gay, a brother of Byron Gay, the songwriter and composer, has joined the professional staff of the Henry Burr Music Corp.

PATCHES



The fox-trot song
sensation
by **LEE S. ROBERTS**
and J. Will Callahan

The
Song
You Hear
Everywhere



A suggestion for performers and orchestras
Call or write for orchestration in any key

3 East 43d St. : G. SCHIRMER : New York

Harry Durant has four plays scheduled for production.

The Gaudsmiths open on the Loew circuit this week.

Let K. Thompson has been added to the cast of "Lassies."

Morris Gest sailed on board the Mauretania on Saturday.

Leo Tynan has been booked for a tour over the Loew Circuit.

John Frees is resting up for a month at Mount Clemens, Mich.

Minor McLain has been engaged for the "Florodora" sextette.

Jack Quinn has closed with the Howard-Driesen stock burlesque.

Bell Sawyer and Marion Baker have been engaged for "Mimi."

Adele Rowland went into the cast of "Irene" on Monday night.

Lou Frey (Russell and Frey) is now the proud father of a son.

Anthony Paul Kelly has brought suit for \$4,000 against John Cort.

Yvonne Gall, opera singer, was injured in a taxi accident last week.

Hilda Steiner has been engaged for a role in "Little Miss Charity."

Brandon Tynan has been added to the cast of the "Midnight Frolic."

Mrs. Harry Carroll last week presented her husband with a baby boy.

Harry E. Buxbaum has had a new addition to the family in a baby girl.

Fay Wallace has been engaged for a role in "A Week End Marriage."

Roy Pruviance is replacing Ray Raymond in the cast of "Always You."

Ethel Remy and Cyril Chadwick have been engaged for "Three Live Ghosts."

Eddie (Hayden) O'Connor opened his new monologue out of town last week.

Charles F. Browne, company manager for "The Hottentot," was ill last week.

Marjorie Gateson has been engaged by the Shuberts for "A Week-end Marriage."

Billie Rhodes has been added to the cast of William B. Friedlander's "Cave Man" act.

Sam and Freeman Bernstein, the booking agents, lost their father, Hyman, last week.

Dorothy Page has been added to the cast of "Under the Apple Tree" on the Keith time.

Max Figman returned to New York last week after a six months' visit to Australia.

Hattie Cave, of the Musical Caves, is out of the hospital after an illness of six weeks.

Bessie McCoy Davis has been engaged for the tour of the "Century Midnight Whirl."

"Poodles" Hannaford and family will be seen at the Hippodrome again next season.

Louis Schnitzer has engaged Rudolph Schildkrant to appear at the Jewish Art Theatre.

William Hepner, the hair dresser, is recovering from his recent attack of pleuropneumonia.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 32)

Frisco and Pauline Chambers have been engaged by Flo Ziegfeld for the "Ziegfeld Frolic."

Orval Spurrier, comedian with the Kelly-Rowe Company, has adopted the name of "Ned Doyle."

Walter J. Farrell has gone to Palm Beach for a brief rest and will return in a few weeks.

Alleen Bronson was forced to leave Keith's Syracuse bill after Tuesday, owing to illness.

Marguerite Shilling and Jean Wegmer have been added to the cast of "Little Miss Charity."

Violet C. King, soprano, has been operated on in Chicago but is reported to be out of danger.

Clara Cook, of the "Maytime" chorus, was recently married to Nat Schneider, non-professional.

B. Perlmutter, a movie theatre owner of Chicago, was robbed of \$2,500 in cash and jewelry last week.

Sylvia Clark, in "Hitchy-Koo," is on a pleasure trip at Palm Beach. She will be back about April 15.

Guy Bolton, co-author of "Adam and Eva," has written a new play for Ruth Shepley, as yet unnamed.

Alice Grayson and Gudy Stein have been added to the cast of George M. Cohan's "Genius and the Crowd."

Kenneth MacGowan, dramatic editor of the New York Globe, last week became the father of a baby boy.

Allan Rogers was out of the Alhambra bill last week through illness. Keegan and Edwards substituted.

Ernest Hiatt has been routed for a tour of the Butterfield Circuit opening at the Palace theatre, Flint, Mich.

James Guinan, the pianist, is no longer in vaudeville, having accepted an offer to play in a cabaret in this city.

Madge Rush, the toe dancer, has recovered from her injury and is back in the cast of "Look Who's Here."

Bill Robinson, who has been appearing in Chicago cabarets, has been routed over the Western Vaudeville time.

Georgie Stone, formerly with Marty Brooks' Revue, is now doing jazz dancing with the Police Aviation Corps.

Charles Winniger, after an absence of ten days, returned to the cast of "The Passing Show" last Wednesday night.

Isabell Rhys, wife of Robert Baker, in "Monsieur Beaucaire," alternated for Blanche Tomlin in that play last week.

Georgette E. Cohan, Maude Odell, Thomas C. Dagnall and Sidney Blow arrived here last week on board the Adriatic.

John Clarke, tenor of "Monsieur Beaucaire," married Mary Gates Fitzgerald, grand-niece of Charles Dickens, last week.

E. P. McNamee, of Proctor's Fifth Avenue Theatre, last week became the father of an eight-and-a-half pound baby girl.

Jules Eckert Goodman, author, will sail for Europe Saturday to be on hand at the opening of his play, "The Man Who Came Back."

"Jack" Lopez and Michael Addig expect to appear in vaudeville soon in a new piano and dance act now being prepared for them.

Vera Crosby, of the "Follies of 1919," was married last week to Justin Wolf, a non-professional, at the City Hall, Newark, N. J.

Richard M. Hoteling has been engaged to play the part of Manson in Charles Rann Kennedy's play, "The Servant of the House."

Donovan and Lee will sail for England to fill a ten weeks' engagement. They will be seen in a Broadway production next season.

Irene Ferguson, who formerly appeared at the London Hippodrome, is now in New York arranging for her American debut in vaudeville.

Donald Duff, formerly a vaudeville and production performer, has gone into the booking agency business in conjunction with Jack Kline.

Mabel Garrison, soprano of the Metropolitan Opera Company, is in a hospital in St. Louis, suffering from a sudden attack of illness.

Fay Tunis, Marie Soneloy, Mildred Cort, Coria Northe, Katherine Winters and Alice Winters have been engaged for the Ritz Revue, Brooklyn.

Willard Foote, who appeared in "Holliday's Dream," has given up the stage and gone into the law offices of Rhineland, Seymour and Bernard.

Henry Adeles has fully recovered from his recent attack of influenza and has joined his partner, Frances Mackay. They will resume their tour.

Phil Baker, against whom Belle Beresford, a non-professional, brought a breach of promise suit last week, succeeded in having the case dismissed.

Fred Brown, of the Six Brown Brothers, was married to Leita Randolph, a non-professional, last week, in the Little Church Around the Corner.

George Muller arrived in New York Thursday from Chicago and is stopping at the Emmett hotel. He will remain here for about three weeks.

Nellie and Willie St. Clair are separating. Willie is joining Rose Crouch in a dance act now in rehearsal and Nellie may also be in a new dancing act.

Hazel Boyne left the cast of C. B. Maddock's "Not Yet Marie" last week in Texas, due to an injury to her foot, and is coming back to New York.

Mae Bushell, of Mae Bushell and Company, was granted a divorce last week from her husband, Willie Green, by Supreme Court Justice Pendleton.

Ivy Sawyer and Joseph Santley will be seen in vaudeville shortly in a new offering arranged by Hassard Short and Joe Santley, called "Bits and Pieces."

Jean Alpine, Katherine Rich, Angela Porter, Betty Benfield, Babbie Pettie, Florence Tivoli and Chick Jenkins have been engaged for "The Tulip Girl."

O. F. Rockfield, property manager of the Bush Temple theatre, Chicago, was removed to a hospital last week suffering from an infection of his right foot.

J. C. Hoffman, stage director, was borrowed last week from the Shuberts by A. H. Woods to look over the play in which Theda Bara is now rehearsing.

Mary Ellis, who appeared in the operatic production "The Bluebird," reported to the police last week the theft of wedding gifts valued at \$6,000 from her home.

Alfred Hickman, who staged "The Passion Flower," with Nance O'Neil in the leading role, has resumed his moving picture acting and departed for Havana.

Emma Haig and Jack Waldron have been engaged to appear in "The Magic Melody," which left the Shubert Saturday and will play four weeks in Boston.

George L. Stevens, of the Joe Brenn Theatrical Company, is directing the "Jollies of 1920" for the Shrine Minstrels, who will present the piece in Memphis.

Marjorie Rambeau assumed the principal feminine role in "The Sign on the Door" last week, succeeding Mary Ryan, who has withdrawn to fulfill a previous engagement.

Max Kievsky, a Russian dancer who has played the Loew time, was sentenced to five days in the workhouse by Magistrate Jesse Silberman last week for disorderly conduct.

Alma Francis, formerly in musical comedy, will shortly make her debut in vaudeville in an act now being prepared for her by Edgar Allen Woolf, with music by Harry Carroll.

Mary Myrtle Keefe, appearing with the "Frolics of 1920" in Memphis, Tenn., was married last week to Al Wilson, associate dramatic editor of the News Scimitar and left the cast of the show.

Thomas Churchill Bull, superintendent of ushers and chief ticket taker at the Metropolitan Opera House, where he has been for the last twenty years, has suffered a mild stroke of apoplexy.

M. R. Sheedy, through Julius Kendler, has brought suit for \$1,000 against Bernard Granville for breach of contract in connection with a Sunday concert when Sheedy was booking the Selwyn.

Thomas Dearl is slowly recovering from his recent operation, having passed the crisis Friday morning. He is suffering from appendicitis, and, as gangrene poisoning had set in, the operation was just in time.

Moroni Olsen, Janet Young, Henry Stillman, Ralph Roeder, Byron Foulter, Miriam Kiper, Leah-Marie Minard, Margaret Francillie, Marion McCrea, Dorothy Cheston and Cornelia Ripley, complete the cast of "Medea."

Charles Judels, Jack McGowan, James Marlowe, Alfred Girard, George Fredericks, Georgia Caine, Florrie Millerabip and Estaire Kaye, have been engaged for George M. Cohan's new musical comedy, "The House that Jack Built."

Blossom Seeley and Company, Bailey and Cowan, Dickinson and Deagon, Anna Chandler, Versatile Sextette, George Yeoman and Lizzie, Greenlee and Drayton, the Three Graces and the Nordan Brothers appeared at the Manhattan Opera House Concert Sunday.

Enos Frazere, Frank and Milt Britton, J. C. Morton and Company, Bailey and Cowan, Wellington Cross and Company, Henry Lewis, Loretta McDermott, Eddie Cox and Jazz Band, Val and Ernie Stanton, Belle Baker, D'Amour and Douglas appeared at the Century concert on Sunday.

Bert Lippe, who has won the sobriquet of "Lightning" in the New Amsterdam Theatre Building, by reason of his fast and furious manner of approach as Alfred Aaron's office boy, has won promotion for himself and was last week appointed assistant stage manager for the Ziegfeld shows atop the New Amsterdam.

Max Hirsch, manager of the French Dramatic Company, Montreal, has been notified through the French High Commissioner that the French Government has conferred upon him the decoration of Officer de l'Instruction Publique, in recognition of the proficient manner in which he managed the tours of the French Army Band and Symphony Orchestra.

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by ERNEST R. BALL & J. KEIRN BRENNAN

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SWEET ADELINÉ

BY ARMSTRONG AND GASKILL

Wonderful quartette ballad

BO-LA-BO

by GEORGE FAIRMAN—vocal and instrumental. The Sensational Egyptian fox-trot novelty.

WHO'LL TAKE THE PLACE OF MARY

by AL DUBIN, CLARENCE GASKILL and HARRY MAYO—Greatest of all "MARY" songs and our next big ballad hit.

MOONSHINE

IS IN THE MOUNTAIN STILL

AL HERMAN'S big comedy hit in the Greenwich Village Follies.

IF AN APPLE TEMPTED ADAM

WHAT A PEACH COULD DO TO ME

HENRY LEWIS' big comedy hit in the Frivolities of 1920.

SHADOWS WILL FADE AWAY

by J. KEIRN BRENNAN & BERT RULE.

GREATEST OF ALL FOX-TROT BALLADS.

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BALL & BRENNAN ballad classic—it will live forever.

GOOD NIGHT, ANGELINE

SISSLE & BLAKE'S wonderful serenade song.

THERE'S A TYPICAL TIPPERARY OVER HERE

ALEX GERBER & ABE SILVER'S Irish Novelty Song (with patter) that everybody's raving about.

YOU KNOW WHAT I MEAN

by AL DUBIN & FRED RATH. Cute and cunning. Great for doubles. All sorts of versions.

AIN'T IT GRAND IN NEW ORLEANS

BY J. KEIRN BRENNAN AND BERT RULE
a corking good lively number, great anywhere, to open, in middle or to close the act.

THE OLDER THEY GET THE YOUNGER THEY WANT 'EM

by AL DUBIN and CLARENCE GASKILL—every line a scream and lots of 'em. One of the best comedy songs written in years.

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SIDNEY KLEIN, Salt Lake City, Utah,
25 Whitmore Apts.
ED. EDWARDS, Philadelphia, Pa.,
35 South Ninth St.

HARRY WALKER, Kansas City, Mo.,
Gaiety Theatre Bldg.
SIM HENDERSON, Indianapolis, Ind.,
425 Merchants Bank Bldg.
JACK LAHEY, Boston, Mass.,
218 Tremont St.
DOC HOWARD, Cincinnati, O.,
421 Main St.

AL COOK, 1562 Broadway, New York
(Next to Palace Theatre)

BARTLETT HOLMES, Detroit,
25 Detroit Opera House.
MORT NATHAN, Los Angeles, Cal.,
Superba Theatre Bldg.
CHARLES WARREN, London, Eng.,
214 Arthur St., N. Oxford St., W.C.P.
BARNEY HAGAN, Seattle, Wash.,
500 Montellus Bldg.



VAUDEVILLE BILLS For Next Week

B. F. KEITH'S VAUDE. EXCHANGE

NEW YORK CITY

Palace—Stanly & Birnes—The Langdons—Morris & Campbell—Mme. Rialto.
Riverside—Rome & Cullen—Eddie Foyer—T. Frigauze—Wm. Sebini—Mosconi Family—F. Pritchard & Co.—Gibson & Connell.
Colonial—Camilla's Birds—Alice Lloyd—Frank Dobson Co.—Foley & LaTour.
Alhambra—3 Naces—Sophie Tucker Co.—Brown Weston Co.—Joe Cook—Wm. Seabury & Co.—Glenn & Jenkins—Alben Bronson Co.—Rekoma.
Royal—Belle Baker—Wm. Brack & Co.—Friscoe—Largay & Snee.

BROOKLYN, N. Y.

Bushwick—LaToy's Models—Ryan & Ryan—Mollie Fuller Co.—Geo. Price—V. Suratt & Co.—Anger & Packer—Marg. Young—Enos Fraser.
Orpheum—Dale & Burch—Griff—Bessie Clayton & Co.—Wright & Dietrich—Leon Errol & Co.—Rae Samuels.

BOSTON

Keith's—Bert Errol—Eva Tanguay—Briscoe & Raub—Rose & Moon—Jed Dooley—Wm. Gaxton & Co.—The Patricks—J. & B. Morgan.

BUFFALO

Shea's—Sampsel & Leon—Dave Harris—Sybil Vane—Chas. Henry's Pets—Fall of Eve—Harry Holman Co.—Only Girl.

BALTIMORE

Maryland—Zardo—Holmes & LeVere—4 Janslys—Overseas Revue—3 Dahels Sisters—Meanest Man in W.—Harry Breen.

CLEVELAND

Hippodrome—Jesters—Maletta Bonconi—Dugan & Ray—Rooney & Bent Co.

GRAND RAPIDS

Columbia & Vic.—Singers Midgets—Fallon & Brown.

CINCINNATI

Keith's—Santos & Hayes—Diani & Ribini—A. Friedland & Co.—Wilson Bros.—Jos. L. Brown—A Modern Miracle.

COLUMBUS

Keith's—Lady Teen Mel—Ben Bernie—Ragged Edge—The Bryants—Nathan Bros.—Hendricks & St.—Rockwell & Fox.

DAYTON

Keith's—Eape & Dutton—Lew Dockstader—J. B. Johnson—Rose Coglian & Co.—Regay & Lorraine—Donald Sisters—Daisy Ellis—H. Brooks.

DETROIT

Temple—Rae E. Ball Co.—Leona LaMar—Smith & Austin—Bert Howard—Texas & Walker—Al. Farrell Co.—Geo. Jessell—Emil & Willy.

ERIE

Colonial—4 Gardeners.

HAMILTON

Shea's—Herman & Shirley—Jean Chase & Co.—Grenadier Girls—Margaret Ford—Reno.

INDIANAPOLIS

Keith's—C. Coleman—The Belleclair Bros.—H. Shone & Co.—Ed. Marshall—Mable McCane Co.

LOUISVILLE

Mary Anderson—Ruth Royle—Sully & Houghton—T. & K. O'Meara—S. Liebert & Co.—Al. Raymond—Geo. McFarland.

LOWELL

Keith's—Dalton & Craig—Hunting & Frances—P. George—Jack Ingles—Bert Earl & Girls—Lapine & Emery—Krenka Bros.

MONTREAL

Princess—Henri Scott—McWalters & Ty.—Jason & Haig—L. G. Seymour—Kronins Merry Man.

PITTSBURG

Davis—Quixy Four—Elida Morris—Kramer & Boyle—Nonnette—Helen Keller.

PORTLAND

Keith's—Grey & Byron—Fixing the Furnace—Leon Varvara—Marco Twins—DuFor Baye—Austin & Allen.

PHILADELPHIA

Keith's—Alice Hamilton—Geo. Kelly & Co.—J. C. Nugent—Potter & Hartwell—Blossom Seeley Co.—Tarzan—Delano & Pike—Miller & Bradford—Keegan & Edwards.

PROVIDENCE

Keith's—Billy Glason—Ellmore & Will.—Tosart—Mijares—C. & M. Dunbar—Melnotte & Lead—Marletta's Mann.—Reckless Eve.

SYRACUSE

Crescent—Lyd. McMillan Co.—M. S. Glee Club—Mr. & Mrs. J. Barry—Dillon & Barker—Sis. 3 Lordons—Warren Girls.

ROCHESTER

Temple—Dotson—Olesen & Johnson—Grace Huff & Co.—Hallen & Hunter—Page, Hack & Mack—Ara Sisters—Ciccolini—F. Conrey Co.

TOLEDO

Keith's—Creole Fash. Pl.—Dorothy Brenner—Vic. Moore & Co.—Swor Bros.—C. Y. Carson Oct.—Bussell & Parker—Chas. Irwin.

TORONTO

Shea's—Allan Rogers—Spencer & Williams—Raymond & Schram—K. Benedict & Co.—Barbette—Gautier's Brick—W. Cross & Co.—Kennedy & Roopey.

WASHINGTON

Keith's—Wheeler 3—Thomas E. Shea—Mme. Trentini—Harry Hines—Badi & Gysi—Amorog Sis.—Tom Lewis.

WILMINGTON

Garrioh—Ryan & Healy—John Neff—Wilkins & Wilkins—Corinne Arbuckle—6 Little Maids—J. & E. Mitchell—S. Miller Kent & Co.

YOUNGSTOWN

Hippodrome—Royal Gascogne—Patrivia—\$5,000 a Year—Crawford & Brod.—Jas. Hussey Co.—Kartell—Whiting & Burt—Bartrom & Saxton.

CHICAGO, ILL.

Palace—Trip to Hitland—Owen McGivney—Bert Hanlon—Jack Osterman—Howard's Ponies—F. & O. Walters.

Majestic—Ford Sisters & Band—Johnny Ford & Girls—Billy McDermott—Dainty Marie—Walter Weems—Mrs. Wellington's Su—Follis Sisters—The Duttons.

State Lake—Stella Mayhew—Jas. J. Morton—Stevens & Hollister—Burt & Rosedale—Watts & Hawley—William Cutty—Leach Wallen 3.

CALGARY & VICTORIA

Orpheum—Mme. Olga Petrova—Gene Greene—Brent—Hayes—Samsted & Marion—Ethel Clifton Co.

DENVER

Orpheum—Kenny & Hollis—Chas. Grapewin Co.—Bert Fitzgibbon—Bradley & Ardine—Duffy & Caldwell—Lucille & Cockle—Pisano Co.

DES MOINES

Orpheum—McRae & Clegg—Pietro—Travers & Douglas—Bernard & Duffy—Marmel Sisters & Schooler—Lew Brice Co.—4 Readings.

DULUTH

Orpheum—Jordan Girls—Stuart Barnes—"Flashes"—Al. & F. Stedman—Nestor & Vincent.

KANSAS CITY

Orpheum—Ruth Budd—Mason & Keeler Co.—Lyons & Yosco—Beth Berri Co.—4 Mortons.

LINCOLN

Orpheum—Rainbow Cocktail—Josephine & Henning—Sam Hearn—Edith Clifford—Hickey Bros.—Ford & Urma—Isahikawa Bros.

LOS ANGELES

Orpheum—Morgan Dancers—Ryan & Oriob—Harry Johnson—Maria Lo—Kinney & Corinne—Bruce Duffet Co.—Kennedy & Nelson—For Pity's Sake.

MILWAUKEE, WIS.

Palace—Bert Baker & Co.—Joe Laurie—The Hursleys—3 Moran Sisters.

Majestic—Howard & Clarke Rev.—Marie & M. MacFarlan—Grace De Mar—Hugh Herbert & Co.

MEMPHIS

Orpheum—Lambert & Ball—Winston's Water Lions—Jean Adair & Co.—Gloran & Marguerite—Herbert's Dogs.

NEW ORLEANS

Orpheum—Dresser & Gardner—Harmon & Washburn—Paul Decker & Co.—Kharum—Clinton & Clinton.

OAKLAND

Orpheum—Emma Carus Co.—Le Maire Hays Co.—Harry Rose—Nan Gray—Leo. Zarrell Co.—Mower & Avery—Baraban & Groha.

OMAHA

Orpheum—Steele & Winslow—Una Clayton Co.—Fay Courtney—Extra Dry—Stone & Hayes—Prevost & Goulet—Bob Hall.

PORTLAND

Orpheum—4 Marx Bros. & Co.—Mahoney & Auburn—Alexander Derkide—Basli Lynn & Howland—O'Donnell & Blair—Lucas & Ines—Ben K. Benny.

SAN FRANCISCO

Orpheum—Billy Shaw's Rev.—Phil Baker—Bostock's Rld. Sch.—Byrnes & Gehan—Libby & Nelson—Avey & O'Neill—Hughes Duo—Wm. Rock & Girls—Sarah Padden Co.

SACRAMENTO & FRESNO

Orpheum—Henry Santry & Band—Lightners & Alexander—Amos & Winthrop—Ed. Morton—Marino & Maley—Jack Kennedy Co.—Mlle. Rhea Co.

SEATTLE

Orpheum—Myers & Moon Co.—Montgomery & Allen—John B. Hymer Co.—Ashley & Dietrich—Obay Ling Hee Trpe—Nitta Jo—LaMont Trio.

SALT LAKE CITY

Orpheum—Little Cottage—Bessie Rempel Co.—Misa Roegger Co.—Harry Cooper—Marconi & Fitzgibbon—Burns & Frabito—Van & Bell.

(Continued on page 23)

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Because PISO'S wards
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rainy weather. For 55
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irritated throats, hoarseness and throat
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opiate. Good for young and old

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"YOU'RE A MILLION MILES FROM NOWHERE"

Because it's an applause getter and you need applause to be a hit.

YOU CAN USE

"OH HOW I LAUGH WHEN I THINK HOW I CRIED ABOUT YOU"

Because it is a sure fire novelty and you need novelties.

YOU CAN USE

"HOW SORRY YOU'LL BE—WAIT'LL YOU SEE"

Because it is a great comedy double song and you need comedy doubles.

YOU CAN USE

"YOU SAID IT"

Because it is full of pep and has great catch lines.

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JOE HILLER
37 Fifth Avenue,
Pittsburg, Pa.

VAUDEVILLE BILLS

(Continued from page 21)

ST. PAUL
Orpheum—Gus Edwards Co.—Barber & Jackson—Master Gabriel Co.—Clara Morton—Bessie & Baird—Roy & Arthur.

ST. LOUIS
Rialto—Bothwell Browne & Girls—Morgan & Gates—The Rosellas—Norwood & Hall—The Stanleys.
Orpheum—Jamland Nov. Oct.—Imhoff Conn & Corinne—Ernest Evans Co.—Muriel Window—Norwood & Hall—Joe Towle—Van Cellos.

VANCOUVER
Orpheum—Rita Mario Orch.—"And Son"—Sandy Shaw—Mirano Bros.—Shelton Brooks Co.—Wilbur Mack Co.—Chas. Howard Co.

MINNEAPOLIS
Orpheum—Vie Quinn & Co.—Claire Forbes—Eva Taylor Co.—Marshall Montgomery—Lachmann Sisters—Milt Collins.

WINNIPEG
Orpheum—"Ye Song Shop"—Mary Marble Co.—Cooper & Ricardo—Jerome & Newell—Frank Wilson.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Tate & Tate—Dance Fantasies—Henry & Moore—New Leader—The McNaughtons—Hearts & Flowers—Innes Bros. (Last Half)—Gangler's Entertainers—Bolla Trio—Shaw & Bernard—Royal Hawaiians Four—Al Lester & Co.—Payton & Ward.

Victoria (First Half)—Rodero—Royal Hawaiian Four—Swartz & Clifford—Royal Uyenya Japs. (Last Half)—Delmar & Cole—Lew Hawkins—Long & Ward—Tilyou & Rogers—6 Virginia Steppers.

Lincoln Square (First Half)—Paul Petching & Co.—Blair & Crystal—Primrose Minstrels—Zelaya—Cunningham & Doretta. (Last Half)—Rose & Dell—Jewell & Raymond—Mr. & Mrs. Norman Phillips—Nick Hufford—Dance Fantasies.
Greely Square (First Half)—Mann & Mallory—McConnell & West—Bernard & Merritt—Jones & Johnson—Odiva & Seals. (Last Half)—Monte & Parti—Jessie Reed—Hunter, Randall & Senorita—Zelaya—Odiva & Seals.

Delancey St. (First Half)—Chyo & Chyo—Orben & Dixie—Rice & Francis—Eddie Carr & Co.—Imperial Four—Six Virginia Steppers. (Last Half)—Tate & Tate—The McNaughtons—Innes Bros.—Hearts & Flowers—Murray Livingston—Kitaro Japs.

National (First Half)—Aerial Macks—Jewell & Raymond—Al Lester & Co.—Murray Livingston—Three Autumns. (Last Half)—Bollinger & Reynolds—Rodero—Henry & Moore—Gene Hamilton & Co.

Orpheum (First Half)—Rose & Dell—Long & Ward—Married Via Wireless—Lew Hawkins—Erford's Whirl. (Last Half)—Bernard & Merritt—Three Autumns—Danny Simmons—Royal Uyenya Japs.

Boulevard (First Half)—Three Purcella Sisters—Allen & Moore—Mr. & Mrs. N. Phillips—Nick Hufford—The Gaudschmidts. (Last Half)—Gormley Sisters & Co.—McConnell & West—Eddie Carr & Co.—Harry Lee.

Ave. B (First Half)—Minnetti & Sidell—Seymour & Jeanette—E. F. Hawley & Co.—Dunham & Edwards. (Last Half)—Nahai Japs—Billy K. Wells—Primrose Minstrels—Swartz & Clifford—Golden Troupe.

BROOKLYN, N. Y.

Metropolitan (First Half)—Gangler's Ent.—Jessie Reed—Howard, Kane & Marr—Payton & Ward—Golden Troupe. (Last Half)—Chyo & Chyo—Minnie Harrison—New Leader—Imperial Four—The Gaudschmidts.

De Kalb (First Half)—Monte & Parti—Minnie Harrison—Hunter, Randall & Senorita—Larry Lee—Gene Hamilton & Co. (Last Half)—Musical Waylands—Abyssinian Trio—Married Via Wireless—Dunham & Edwards—Fulton & Mack.

Palace (First Half)—Le Roy & Alexander—Mystic Hanson Trio—Shaw & Bernard—N. Y. Police Dept. Ent. (Last Half)—Ward & Gore—Blair & Crystal—Walter Law & Co.—Erford's Whirl.

Fulton (First Half)—Gormley Sisters & Co.—Abyssinian Trio—Danny Simmons—Concentration. (Last Half)—La Dora & Beckman—Orben & Dixie—Concentration. (Last Half)—La Dora & Beckman—Orben & Dixie—Concentration—Howard, Kane & Marr—Three Purcella Sisters.

Warwick (First Half)—Tracey & Mohr—Hal Johnson & Co.—Billy K. Wells—Nahai Japs. (Last Half)—Le Roy & Alexander—Mystic Hanson Trio—Mason & Gwynne—N. Y. Police Ent.

BALTIMORE, MD.

Linko & Linko—Driscoll & Westcott—Mullally, McCarthy & Co.—Trovato—Sailors' Revue.

BOSTON.

(First Half)—Tony & George Co.—Harry Van Fassen—Chick & Tiny Harvey—Blossom Baird & Co.—Andrew Mack—Shirley Sisters & Bernie. (Last Half)—Dressler & Wilson—Cooper & Lane—Mabel Darrell & Co.—Golden Bird—Andrew Mack—Johnny Clark & Co.

FALL RIVER.

(First Half)—Dressler & Wilson—Cooper & Lane—Golden Bird—Mabel Darrell & Co.—Johnny Clark & Co. (Last Half)—Tony & George Co.—Henry Van Fassen—Blossom Baird & Co.—Chick & Tiny Harvey—Shirley Sisters & Bernie.

HAMILTON, CANADA.

Russell & Dewitt—Bennett Twins—Arthur J. Finn & Co.—Quigley & Fitzgerald—Girls of the Altitude.

HOBOKEN.

(First Half)—Robt. Swan—Les Marchants—Sen. F. Murphy—Maxine Dancers. (Last Half)—Faye & Jack Smith—Wardell & Doncourt—White Way Trio—Petite Troupe.

LONDON, ONT., CANADA.

(First Half)—Herberts—Chisholm & Breen—Gus Erdmann—Temptation. (Last Half)—Caplane & Wells—Stan & May Laurel—Beck & Stone—Steve Freda—Marion's Dogs.

MONTREAL.

Two Yaquis—Marie Russell & Co.—Stuart Black & Co.—Lane & Plant—Al Golem.

NEW ROCHELLE.

(First Half)—Ward & Gray—Ted Healey—Walter Law & Co. (Last Half)—Maxine Dancers—Hal Johnson & Co.

PROVIDENCE.

(First Half)—The Perinis—Bobby Van Horn—Quaker City Four—Roland & Ray—La Polette & Co. (Last Half)—Tyler & St. Clair—Allman & Nevins—Loughlin & West—Al Fields—Ward, Bell & Ward.

SPRINGFIELD.

(First Half)—Tyler & St. Clair—Allman & Nevins—Loughlin & West—Al Fields—Ward, Bell & Ward. (Last Half)—The Perinis—Quaker City Five—Bobby Van Horn—La Polette & Co.

F. F. PROCTOR'S CIRCUIT

(WEEK OF MARCH 15)

NEW YORK CITY.

31st St.—Blossom Seeley & Co.—Eary & Eary—Meinotte & Landim—Beatrice Morgan & Co.—Harry Hines—Morton & Glass.

Fifth Ave. (First Half)—Bevan & Flint—Franklyn Ardell & Co.—Shadow Ford & McNeil—Peggy Brennan & Bro.—Billy Fern & Co. (Last Half)—Grace Fisher & Co.—Claire Vincent Co.—Newhoff & Phelps.

Harlem Opera House (First Half)—Latoy Bros.—Thonen 5 Chapins—Gates & Finley—Morati & Harris—June Mills & Co.—Edith & Eddie Adair. (Last Half)—Lube Marpfm & Co.—S. M. Larkent & Co.

125th St. (First Half)—Donavan & Lee—Old Time Darkies—Willie Hale & Bros.—Hilda Thomas & Co.—Anderson & Graves—Gasmall & Mack—Slager & James. (Last Half)—Franklyn Ardell & Co.—Dusenberry & Bonnie—Black & Dardanella—Peggy Brennan & Co.

58th St. (First Half)—Claire Sisters—Emma Francis & Her Arabs—Billy Davis—Babcock & Dorinda—La Petite Henie Co.—Harry & A. Seymour—Oliver & Olf. (Last Half)—Worden Bros.—Hurst & DeVane—Dyer, Rogers & Bell—Spider's Web—Burns & Wilson.

23d St. (First Half)—Stockton's Terriers—South & Tobin—Buddy Doyle—Robellio & Rothima—Heir for a Night—Walsh, Lynch & Co.—McCormack & Irving—Two Earls. (Last Half)—Donovan & Lee—Old Time Darkies—Gibbs & Colwell—Lt. El. dridge.

YONKERS.

(First Half)—Powell Troupe—Lew Wilson—Aunt Jemima & Bakers—S. Miller, Kent & Co.—O'Rourke & Adelphi. (Last Half)—Emma Francis & Her Arabs—Frank & Ethel Carmen—Harry & A. Seymour—Billy Davis.

MT. VERNON.

(First Half)—Jekkan O'Dare—Maggie & Anita—Four Morok Sisters—D. Connolly & Raymond Co. (Last Half)—Santley & Swayer Co.—Fenton & Fields—Cook & Vernon.

BROOKLYN, N. Y.

Prospect (First Half)—Laddy & Laddy—A. Seymour, Brown & Co.—Elsa Ryan & Co.—Cook & Vernon—Lou Frisco. (Last Half)—Kranz & La Salle—D. Connolly & R. Raymond Co.

Greenpoint (First Half)—Kranz & La Salle—Lt. Eldridge—Black & Dardanella—Worden Bros. (Last Half)—Submarine F.7—Through Thick & Thin—Powell Troupe—Halston & Norton—Follis & Roy.

Halsey (First Half)—Marguerite & Alvarez—Gertrude George & Co.—McGreedy & Doyle—Haag & Lavera—Billy Hart & Co. (Last Half)—The Sterlings—Morris & Towne—G. Swain, Gordon & Co.—Adams & Griffith—The Financiers.

Henderson's (First Half)—Stars in Toyland—Smith & Farmer—Palo & Palet—At the Soda Fountain—Dolly Kay—Submarine F.7. (Last Half)—Bartlett, Smith & Sherry—Pahdase & Walton.

ALTOONA.

(First Half)—Fred & Albert—Hobson & Beatty—Jas. Grady & Co.—Bobbie & Nelson—Mammy's Birthday. (Last Half)—Nolan & Nolan—Ladd & B. Shannon—Harry Holman & Co.—Wilkins & Wilkins—Chief Little Elk.

AUBURN.

(First Half)—Otto & Sheridan—Pflcer & Douglas—Cook & Smith—Perhaps You're Right. (Last Half)—Armstrong & Downe—Princess Nai Tze Tai—Slate & Blake—Cheyenne Minstrels.

AMSTERDAM.

(First Half)—Mr. & Mrs. Gordon Wile—Octavo—McWaters & Tyson—Slate & Blake—Cheyenne Minstrels. (Last Half)—The Butters—Mallon & Case—Henry Marshall & Crisp Sisters—Alexandria—Petticoat Minstrels.

ALBANY.

(First Half)—Richard the Great—Jack Joyce—Dillon & Parker—Mollie Fuller & Co.—Ryan & Healey—Ned. Nestor & Sweethearts. (Last Half)—Nash—Jas. Fenton & Co.

—The Faves—Bob & P. Valentine—Jas. & S. Leonard Co.—Catherine Powell Co.—Furman & (Continued on page 27.)

ALEX AND THE BRISSONS NOVELTY ENTERTAINERS

BILL DONAHUE and LEW FLETCHER

ALF. T. WILTON

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JIMMY

LYONS and CLAYTON

Hilarious Italian Musical Entertainers

FULTON & MACK

Uncomparable Equilibrists

Booked Solid

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"HARMONY IN A CHINESE LAUNDRY"

Direction CHAS. S. WILSHIN

JACK & NAYON

IN "A QUAINT ACQUAINTANCE" BY JOHNNY HYMAN

JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

BOB Ward Bros. AL

"BERTIE AND ARCHIE"

LEROY AND MABEL HARTT

PRESENT

"LOVE IN THE SOUTHLAND"

A STORY TOLD IN SONGS OF THE EARLY 60's

Direction, ROSE & CURTIS

THE GREAT NATIONAL THRIFT SONG

"DON'T FORGET THE RAINY DAY"

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IN MUSICAL NOVELTIES

Direction BOB BAKER

ALYCE

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"NIFTY SONGS AT THE PIANO"

Dir.—PETE MACK

EARL Wright and Wilson NONPAREIL PANTOMIMISTS

Direction—H. B. BURTON

MISSISSIPPI SHORE

EGBERT VAN ALSTYNE'S WALTZ SENSATION

A hit from coast to coast:

**Singers, Orchestra Leaders,
Silent Acts of all descriptions**

Write—Wire or Call for it to-day!

**IT'S YOURS FOR THE ASKING
HERE'S THE CHORUS. TRY IT!**

Chorus

Drift - ing down the Mis - sis - sip - pi you and I Un - der - neath the sum - mer moon and star - lit sky On a uk - u - le - le soft - ly

strum - ming Hearts a - beat - ing gay - ly while we're hum - ming, Glid - ing thru the dream - y night of joy and bliss Hid - ing in the

shad - ows just to steal a kiss In my ca - noe, dear, Drift - ing with you, dear, A - long the Mis - sis - sip - pi shore.

The musical score is written for voice and piano. It features a waltz rhythm with a key signature of one flat (B-flat). The melody is simple and catchy, with a strong emphasis on the lyrics. The piano accompaniment consists of chords and a steady bass line. The score is divided into three systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line.

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VAN ALSTYNE & CURTIS

177 No. State St., Chicago, Ill.

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

LONG FONG GUE & HAW

Theatre—Proctor's Fifth Ave.

Style—Dancing and singing.

Time—Seventeen minutes.

Setting—One and three (special).

Usually, when a Japanese or Chinese act is announced, one sets oneself for an acrobatic or magic offering. This team, however, has left the beaten path and has got together an act that ought to be playing the big time shortly.

The act opens with a special setting in one, a boy and girl making their appearance from the center of a very pretty drop. The boy sings a song in pleasing voice and is joined in the chorus by the girl, who has a very sweet voice, coupled with a personality and winning smile that is bound to win. The girl then gives a very creditable impersonation of Fay Bainter in "East is West," followed by her partner, whose impersonation of Al Jolson, in "Sinbad," is remarkable. The drop then goes up and shows a very pretty setting in three, not unlike the first in design, and the pair goes through some dancing that is a treat to witness. Their colorful, oriental costumes are very pretty and add a rich tone to the act, which speaks "class" all over.

They are forced to give an encore and do a "Cakewalk," which was loudly applauded when reviewed.

CRAIG & HORNE

Theatre—Fox's Ortona.

Style—Singing and violin.

Time—Fourteen minutes.

Setting—In one.

Craig and Horne are a mixed team who could make the better houses if they took the time and trouble to correct the faults in their present style of work. The woman is a pretty blonde and possesses a nice voice. She could better her part of the offering by wearing gowns that would fit her better than those she did when the act was reviewed. Somehow or other, those she wore did not seem to be suited to her type of build. The singing which she did, though, was, on the whole, good, except in one number in which it was practically impossible to recognize the words or understand them.

Her partner plays the violin fairly well and also does one or two dance bits, playing his instrument at the same time. Another fault which they should remedy is that of their delivery, which seems to be affected in spots.

These poor bits of the act are very easily removed and, when they are, the offering should please the average audience. G. J. H.

MAGEE AND ANITA

Theatre—Proctor's 125th Street.

Style—Singing and dancing.

Time—Fifteen minutes.

Setting—Full stage.

What promised to be a monotonous act, turned out to be really entertaining, and when reviewed almost succeeded in stopping the show.

A boy and girl make up the act and the boy starts off with a Scotch song and dance. He is joined by the girl, who, though plump, is gracefully so and is light as a feather on her feet. The boy then appears in a sailor's Summer uniform and does a horn-pipe. He is followed by his partner, who goes through a series of rope-skipping steps, wherein her gracefulness is marked. A Chinese dance by the boy follows and scores individually, as does the next number. The boy retains his Chinese make-up, changing only his headgear, and with the girl made up as an Indian maiden, they then make a pretty spectacle.

The feature of their act, however, is their last number. They break into a sort of hesitation waltz and move about as one. This won tremendous applause, when reviewed. They close with a jazz dance that sets the house crazy. B. O'G.

THE ELM CITY FOUR

Theatre—Proctor's 23d St.

Style—Singing, quartette.

Time—Twelve minutes.

Setting—In one (special).

Singing of the sort that makes you forget what is being sung, makes you want to listen to each voice individually, is the quality of harmony offered by the Elm City Four.

The members of the act are all young men, all neatly attired in evening dress and each one possesses an excellent voice. They make their appearance through an opening in a very pretty special drop. Their perfect harmony and catch lines causes a hush in the house. They repeat on the chorus in subdued tones in a manner which won terrific applause when reviewed. The tenor then sang a ballad in which his friends join in the chorus. Their next number is a "Frenchy" number, which they put over in great style. Their last number, however, is best of all. The four start humming and, soon after, run into a "Blues" number. The four voices work like clock work, each chiming in at the proper time.

If merit counts for anything, this act should be playing the big time within a few weeks. B. O'G.

MARIETTA CRAIG & CO.

Theatre—Proctor's 23d St.

Style—Sketch.

Time—Fifteen minutes.

Setting—Full stage.

Miss Craig is an attractive little woman supported by two men in an offering evidently intended to be an allegorical comedy, and showing the advantage of a smile over a frown.

Miss Craig plays the role of a stenographer in the employ of the older of the men, who is always grouchy and grumbling. The other is supposed to be his son and cannot agree with his father because of the latter's testiness. The two have an argument, with the result that the son is kicked out. The girl then starts to try and change the old man's frown into a grin, and, to help her out, the old man learns that his son is ruining him in the stock market. However, the girl's work begins to bear fruit and the son returns later in the day, surprised with the greeting his father extends to him. He then makes up with his father and tells him that the stock market business was all a joke. The old man forgives him and asks the girl to marry him. The girl tells him that she and his son have been married for two weeks.

The work of Miss Craig is very good and that of the old man is also commendable. The lad, however, needs a lot of improvement, for his work is very mechanical. The offering will do nicely for the three-a-day. G. J. H.

MOSSMAN, WINIFRED & VANCE

Theatre—Proctor's 125th Street.

Style—Dancing and singing.

Time—Fourteen minutes.

Setting—In one.

This act is composed of two boys and a girl, all of whom make a very neat appearance, especially the girl, who is pretty.

They start off with a Dixie song, followed by a dance by the trio. One of the boys then steps a bit and shows ability. He is later joined by the other boy, and both go through a routine of dancing that pleases. The girl then sings a ballad, and later the trio sing again, their voices blending nicely. They wind up with a jazz number which is put over in great style.

We would advise Mossman and Vance to take their hats off in their singing number at the end. They make a better appearance without them. The act will find it easy sailing. B. O'G.

DE LOACH & McLAURIN

GLOOM ASSASSINATORS
HARMONY SINGING AND DANCINGDirection—MATHEWS & MILLER
U. B. O.

BILLY WINKLE AND DEAN AL

EX BARTENDERS

ORIGINAL SONGS WITH A KICK

BOOKED SOLID

DIR. HORWITZ & KRAUS

DRISCOLL & WESTCOTT

IN SONGS AND COMEDY

DIRECTION—JACK POTSDAM

THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

BELLE MEYERS

JUST SONGS

IN VAUDEVILLE

THE GOLDEN BIRD

Presented by

LORRIANE EVON

BOOKED SOLID

DIRECTION—SAM BAERWITZ

COOKE, MORTIMER & HARVEY

The ORIGINATORS and GREATEST Exponents of Basketball on Bicycles in the LIGHT, and the ORIGINATORS and ONLY Exponents of Basketball on Bicycles in the DARK. Fully Protected. Direction HORWITZ and KRAUSS.

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FRANK

GORDON and GERMAINE

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Staged by HASSARD SHORT

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Nat Mortan

THE SINGING JAZZ KING

Watch the Hat Shimmy, White Minstrel Man, Featured With Reisenweber's Revue

Booked By Arthur Horowitz and Lee Kraus

I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

A HEADLINER... As a Solo, Double or Quartet... ITS IRRESISTIBLE



OH! MY LADY

(WON'T YOU LISTEN TO MY SERENADE)
A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY

A RARE PICKANINNY SONG — WONDERFUL FOR A "SPOT"

PROFESSIONAL MATERIAL
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Music by
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Haunting, Dreamy, Sensational SWEET Waltz Song Success

HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC COMPANY New York

VAUDEVILLE REVIEWS

(Continued from Page 23)

ALLENTOWN.

(First Half)—Esther Trio—Rome & Gaur—Josephine Davis & Co.—B. & A. Weller—International Revue. (Last Half)—Le Dux & Le Dux—Fabor & McGowan—Sullivan & Scott—Jarvis & Harrison—Amores Sisters.

BINGHAMTON.

(First Half)—Dolly's Pets—Long Ace Trio—Three Blighty Girls—Mal Klee. (Last Half)—Malcolm & LeMar—Sullivan & Meyers—Ben Smith—The Night Boat.

CANTON.

Lillian's Twins—Mack & Lane—Valerie Berger Co.—Reed & Tucker—Crane & Haward—Awana & Girls.

CHESTER.

(First Half)—Golde & Gate Trio—Largée & Snee—Tom Davis & Co.—Adams & Griffith—Movie Mad. (Last Half)—Jas. & Bessie Aitken—Babcock & Dorinda—Petticoats—Four Pals—Sweet Sixteen.

CAMDEN.

(First Half)—Theson's Dogs—Deyo & Larsen—McCart & Bradford—Coogan & Weber—Mojaras. (Last Half)—May Foster & Co.—Bert Lewis—May Kildoff & Ellerton—Lytall & Volk—Ed. Hume & Co.

EASTON.

(First Half)—LeDoux & LeDoux—Fox & Britt—Sullivan & Scott—Moray, Senna & Lee—Amores Sisters. (Last Half)—Esther Trio—Rome & Gaur—Josephine Davis Co.—Bobbie & Nelson—International Revue.

ELIZABETH.

(First Half)—Ball & Jack—Courtney & Barratt—Nolan Leary & Co.—Larry Reilly & Co.—Bert Gordon & G. Ford—Catharine Powell & Co. (Last Half)—Faulkner—Lucky & Harris—Dolly Kay.

ELMIRA.

(First Half)—Lorimer & Carbery—Malcolm & Lamar—Ben Smith—In the Dark. (Last Half)—Devoe & Startzer—Josephine Lennard—Ward & Van—Travella Girls & Seal.

GLENS FALLS.

Joe Dealey & Sisters—Noodles, Fagan Co.—Anderson & Graves—Klass & Termini—Three Nites.

GREENFIELD.

Chester Johnson—Jim & Edna Connors—Leonard & Whitney—Jack Reddy—Four Everetts.

HARRISBURG.

(First Half)—Nolan & Nolan—Ladd & B. Shannon—Harry Holman & Co.—Wilkins & Wilkins—Chief Little Elk. (Last Half)—Fred & Albert—Hobson & Beatty—Jas. Grady & Col—Morey, Sanna & Lee—Mammy's Birthday.

HAZELTON.

(First Half)—Frank Marnley—Kimberly & Page—Langton & Smith—Chas. McGood & Co. (Last Half)—Jimmy Hodges & Co.

JERSEY CITY.

(First Half)—F. & P. Carman—Dancing Humphreys—Holston & Morton—Allman & Nalla—McCarthy & Stenard. (Last Half)—Stockton's Terriers—The Chaplins—Gates & Finley.

ITHACA.

(First Half)—Devoe & Startzer—Josephine Lennard—Linton & Lawrence—Ward & Van—Travella Girls & Seal. (Last Half)—Lorimer & Carbery—Cy & Cy—In the Dark—Coakley & Dunleavy—Three Lordens.

LANCASTER.

(First Half)—McManus & McNulty—Petticoats—Four Pals—The Patricks. (Last Half)—Marr & Eyre—Wm. Cutty—Race & Edge—McDevitt, Kelly & Quinn.

MONTREAL.

Adriot Bros.—Clark & Allen—Chiyo & Chiyo—Charlotte Trio—Sylvester Family.

MCKEESPORT.

(First Half)—Lyle Wirginia—Cecil & Bernice—Zarrow's Revue—Mabel & J. Devoe—Marguerite Alvarez. (Last Half)—Si & M. Stebbins—Meanest Man in World—McManus & McNulty.

NEWARK.

(First Half)—Santley & Swayer Co.—Claire Vincent Co.—Tip Top Four—Roode & Francis—Fantom & Fiddle—Four Bards—Gardner & Hartman—Galvert & Shane. (Last Half)—Bevan & Flint—Kallam & O'Dare—Vanderbilt & Kendall—Edith & Eddie Adair.

NEW LONDON.

(First Half)—Lew Hoffman—Johnny Morris Co.—Jones & Jones—Gorina Arbuckle—Benny One & Co. (Last Half)—Alice Farrell—Mr. & Mrs. Norcross—Marilyn Prince Girls—Evans & Wilson—Gordon & Germaine.

OTTAWA.

Marg Ford—Briscoe & Rach—Jean Chase & Co.—Four Ortons—Oakes & Delour—Felix & Fisher.

PITTSBURGH.

Arthur Huston & Co.—Al Ricardo—Loring & Lassig—Brown & Alah—Tate & Tate—Three Boys and a Girl—Murphy & Driscoll—Tchow's Cats.

PATERSON.

(First Half)—Davigneau's Celestials—Lucky & Harris—Maud & Muller's Revue—Warren & Mabel—Jack & Jessie Gibson. (Last Half)—Anger & Packer—Lorimer Hudson—Hazel Green & Co.—Whitney & Wilson—Veronica.

PASSAIC.

(First Half)—Hip Raymond—Watson & St. Alva—What Love Will Do—Bobbs & Welch—Daisy Wilson. (Last Half)—Martin & Sidell—Mowatt & Mullen—Four American Beauties—Vine & Temple—Just Girls.

PHILADELPHIA, PA.

Allegheny—Bernard & Scarth—McConnell & Simpson—Alleen Stanley—Wilson & Larsen. Girard (First Half)—The Hanley—Local—McDavid, Kelly & Quinn—Chas. & LaTour. (Last Half)—Martin & Florence—Buddy Doyle—Clark & Storey.

Keystone—Tetsuvari Japs—Ravers & Saunders—Tommy Allen & Co.—Mills & Morley—A Hungarian Rhapsody.

Wm. Penn (First Half)—Jas. & Bessie Aitken—Clark & Story—Race & Edge—Mabel Be Careful. (Last Half)—Golden Gate Trio—Kimberly & Page—Chiff Nazsaro & Co.—N. Nazsaro & Co.

Broadway (First Half)—Martin & Florens—Eddie Hume & Co.—Alfred Latel & Vokes—Walma-lau & Keatine. (Last Half)—Levitaton—Amanda Pilbert & Co.—Felix & Adler Co.—Miljares.

Nixon (First Half)—Maxine Bros. & Bobby—Heart of Annie Wood—Newhoff & Phelps. (Last Half)—Schepp's Circus—Wilton Sisters.

READING.

(First Half)—The Parshleys—Fraser & Bunce—Henry Tooman & Co.—Jarvis & Harrison—The Randalls—Dooley Tolson. (Last Half)—Cabill & Romaine—Oh Billy—Shea & Carroll—Brown, Bardner & Barn.

SYRACUSE.

(First Half)—Armstrong & Downey—Princess Nai Tai Tai—Jas. & Leonard Co.—Walter Brower—Under the Apple Tree. (Last Half)—Brown's Dogs—Otto & Sheridan—McWaters & Tyson—Cook & Smith—Under the Apple Tree.

SCHENECTADY.

(First Half)—Three Nites—Mallan & Case—Henry Marshall & Crisp Sisters—Noodles, Fagan & Co.—Petticoats' Minstrels. (Last Half)—Mr. & Mrs. Gordon Wild—Octavo—Arthur Wilkins Co.—Walter Brower—Perhaps You're Right.

SYRACUSE.

(First Half)—Lynch & Zallar—Cy & Cy—Sullivan & Myers—Nana—Coakley & Dunleavy—Dolly's Pets. (Last Half)—Linton & Lawrence—Long Ace Trio—Three Blighty Girls.

TORONTO.

Yen Wah—Starr & Mulvey—Jos. Greengold Co.—Alvin & Keny Six.

TROY.

(First Half)—The Faynes—Bob & P. Valentine—Kenau & Termini—Arthur P'kens Co.—Furman & Nash—Joe Fenton & Co. (Last Half)—Richard the Great—Jack Joyce—Dillon & Parker—Mollie Fuller & Co.—Ryan & Healey—Ned Nesto & Sweethearts.

UNION HILL.

(First Half)—The Sterlings—Belle Myers—Capps Family—Lydston & Emerson—Brown Dogs. (Last Half)—Reed & Blake—Gertrude George & Co.—McGreedy & Doyle—Largée & Snee—Billy Hart & Co.

UTICA.

(First Half)—Nora Jane & Co.—Fabor & McGowan—Smith Troy—Night Boat—Alexandria—Three Lorons. (Last Half)—Sterling Sex Four—P'licer & Douglas—Mal Klee—Chandon Trio.

WOONSOCKET.

(First Half)—Austin & Allen—Lew Hawkins. (Last Half)—Wright & Wilson—Flo Hackett & Co.

YORK.

(First Half)—Dooley Tolson—Cabill & Romaine—Oh Billy—Shea & Carroll—Brown, Gardner & Barn. (Last Half)—The Parshleys—Fraser & Bunce—Henry Toomer & Co.—Fox & Britt—The Randalls.

W. V. M. A.

CHICAGO, ILL.

Empress—Cedric Lindsay—Winchel & Green—Brown's Musical Revue—Angel & Fuller—Thirty Pink Toes. (Last Half)—Every Sailor—Hans Hanko—Dunbar & Turner—Dennis Bros. Kedzie—Dennis Bros.—Frank Mullane—Regular Business Man—Stan Stanley. (Last Half)—Gahberts—Thel A—Stan Stanley—Farrell, Taylor Co. Chateau—The Seebacks—Sosman & Cloane—Somewhere in France—Dunbar & Dunbar—Bottomley Troupe. (Last Half)—Angel & Fuller—Four Melody Monarchs—Frank Mullane.

BLOOMINGTON.

Majestic—Arth. & Leah Bell—Chody, Dot & Midgie—Cummins & White. (Last Half)—Hammond & Moody—Walton & Brandt—Borisini Troupe.

CEDAR RAPIDS.

Majestic—Page & Gray—Stuart & Woods—Murphy & White. (Last Half)—Everest's Monks—Sam & Ada Beverly—Taylor & Francis—Brosius & Brown.

EAST ST. LOUIS, ILL.

Erber's—Russell & Hays—Brierre & King—Jimmy Lyons—"Let's Go." (Last Half)—Sam Naomi—Mack & Maybelle—D. Stephan Hall—Will J. Ward & Girls.

FARGO, N. D.

Grand—Erra & Mabel Austin—"Just For Instance"—Mattie Lockett—Elsie Schuyler & Co. (Last Half)—Jermon & Mack—Bandy & Fields Trio—May Lodi.

GRAND FORKS, N. D.

Orpheum—Jermon & Mack—Bandy & Fields Trio—May Lodi—Tom Foolery & Pal. (Last Half)—Loster—Miller & Vance—Gardner & Revere—Miller, Smyth & Kemp.

GALESBURG.

Orpheum—Alexander Melford & Co.—Coley & Jaxon—Three White Kuehns. (Last Half)—Walsh & Bentley—Mabel Blondell—Venetian Gypsies.

JOLIET.

Orpheum—Lewis & Morton—Green & Dean—La Rue & Dupre. (Last Half)—Chody, Dot & Midgie—Raymond Wylie & Co.—La Sora & Gilmore.

OSHKOSH, WIS.

Grand (Last Half)—Rexo—The Du Barrys—Mr. & Mrs. Mark Hart—Gardenetti Bros.

PEORIA.

Orpheum—Jean Boydell—Gaylord & Herron—Hall & Shapiro—Borisini Troupe. (Last Half)—Pink's Mules—Arth. & Leah Bell—Lons Brocades—Hauilton & Barnes—Cummins & White.

QUINCY.

Orpheum—Walsh & Bentley—Mabel Blondell—Venetian Gypsies. (Last Half)—Alexander Melford & Co.—Coley & Jaxon—Three White Kuehns.

RACINE.

Rialto—Gahberts—Wilson & Van—Harry Hayward & Co.—Stratford Com. Four. (Last Half)—Seebacks—Five American Girls—Smith & Kaufman—Bottomley Troupe.

ST. LOUIS.

Columbia—Eddy Duo—Mack & Maybelle—D. Stephen Hall. (Last Half)—Musical Hodges—Ronnair & Ward.

WINNIPEG, MAN., CAN.

Strand—Loster—Miller & Vance—Gardner & Revere—Miller, Smyth & Kemp. (Last Half)—Toto Hammer—Boashey & Richmond—La Barbe & Wohlford—Mahatma.

Read the

NEW YORK CLIPPER

for

Latest News, Reviews,

Vaudeville Dates Ahead

On Sale at All

Newsstands, Everywhere

GEO.

NIBLO

AND

SPENCER

HELEN

SOME TRAMP

PRIMA DONNA SOUBRETTE

TWO REAL STARS

MIDNIGHT MAIDENS

Management HURTIG & SEAMON

RE-ENGAGED FOR NEXT SEASON

GAYETY, BROOKLYN, THIS WEEK

GAYETY, NEWARK, NEXT WEEK

STARS OF BURLESQUE

JOHN
AND
ANNA**O'DONNELL**COMEDIAN
AND
SOUBRETTE
MIDNIGHT
MAIDENSSIGNED FOR
JAMES E. COOPER'S
TOWN FOLLIES
COLUMBIA
SUMMER RUN**CALIFORNIA TRIO**

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ROSELAND
GIRLSINGENUE
DIRECTION
ROEHM AND RICHARDS

LEE JOELET

HURTIG AND
SEAMON'S
SOCIAL MAIDSTOURING NOW
WITH THE
STAR AND GARTER SHOW**ELOISE MATTHEWS**

MRS. FRANK WIESBERG

TO BE FEATURED
NEXT SEASON ON
THE COLUMBIA CIRCUITJAZZ WOP
AND
PRIMA DONNA

RALPH

ROGERS AND DONNELLY

ELSIE

WITH GIRLS
FROM THE
FOLLIESPRIMA DONNA
AND
VAMPING**PEGGY CONNERS**WITH
"OH FRENCHY"
COMPANYJUVENILE
SOUBRETTE
JUVENILE

TOM

BERTHA

JOHN

WARDELL-LACOSTE AND WARDELLDOING
SPECIALTY
WITH "OH
FRENCHY"

NIBLO AND O'DONNELL DESERVE CREDIT FOR PUTTING SHOW OVER

The "Midnight Maidens," with George Niblo and Helen Spencer, featured at the Olympic last week, proved a success. This covers a whole lot, as, if ever credit should go to two comedians for making an audience laugh, Niblo and John O'Donnell deserve it. To think that they should come along with practically the same show that Stone and Pillard appeared in at this house only a few weeks back, line for line, and scene for scene, and keep a Tuesday afternoon house in good humor all the time, is going some. And, not alone that, they are only two weeks behind the "World Beaters," which is also using a ship scene in the last act, almost the same as they have in this show. It is surprising to see the big business this show is doing and the way it goes over. Niblo is one of those dancing comedians that one seldom sees nowadays. He is doing a "bum," his make-up and the clothes he wears being in keeping with the part. He is a very hard worker and one of those fellows who can take a "fall" any time the

scene requires it. He is funny in all he does, and a big success.

O'Donnell, using an eccentric make-up, is a great foil for Niblo, for the two work like clockwork. This young fellow is also a corking good hooper and plays the part as well, if not better than we have ever seen it done before. These men do fine team work and it would be a mistake to separate them.

Jimmy Connors is doing the "straight," and we have to go far to get a better one. He is one of the old-timers who can make the younger "straight" men step some. He reads lines finely, knows how to "feed," is a neat dresser, and has both a good speaking and singing voice.

Johnny Hughes is doing Ludwig Krause, and works hard in the part.

Helen Spencer, an attractive and rather shapely young woman, shines in the leading feminine role. She is a graceful and clever dancer, can put a number over for encores and has a most pleasing personality. Her

costumes are beautiful and a pleasure to look at.

A stately and pretty prima donna is Evelyn Demerest, a blonde who is really striking. She displayed some very pretty gowns that set off her pretty figure well.

Anna O'Donnell proved a dandy ingenue soubrette. She is a graceful little girl who not alone dances well but can get a number over also. This young lady wears dresses that are pretty and becoming.

Vie Perry is the ingenue, and appears in several scenes and numbers.

The show started off fast when Niblo and O'Donnell made their entrance with a corking good dance. A little later, Niblo, O'Donnell and Miss Spencer did a dancing specialty that cleaned up.

Connors and Miss Spencer were well received when they offered a duet, singing "Preacher Make You Mine." They did it nicely.

The quartette of Niblo, O'Donnell and the

Misses O'Donnell and Perry were entertaining.

Miss Spencer sang "Dardenella" very nicely, assailed by the chorus.

A big laughing bit was given by Niblo, O'Donnell and Connors in the "gun drill" bit. It was very amusing and well done.

The "dancing" bit pleased, as offered by Niblo, O'Donnell and Miss Demerest. The boys worked up several good laughs here.

There were a number of other bits and scenes that went over great in the second part, although they had been seen here but a short time ago.

The "Midnight Maidens" has a dandy looking chorus and the girls work hard to put the numbers over. They are well costumed. The numbers that Ray Midgely staged were pretty and looked well from the front.

Too bad the owners did not give the boys another show, where they would have shown up to better advantage. As it is, they must be very good to put the show over as they did Tuesday afternoon.

Sid.

GRACE HOWARD CLOSING

Grace Howard will close at Kahn's Union Square Saturday of next week, to take a rest.

BURLESQUE NEWS

(Continued on Page 31)

HENRY DIXON OFFERS

HARRY ("HICKEY") LEVAN

THE "WANT WRESTLE COMEDIAN"

PEARL BRIGGS LETTIE BOLLES

THE KEWPIE SOUBRETTE

INGENUE SOUBRETTE

THE TRAVESTY STARS

COLTON AND DARROW

"WITH IT AND FOR IT"

MANAGERS, LOOK US OVER FOR NEXT SEASON

BOB GILBERT

THE ECCENTRIC STRAIGHT MAN

LEADING LADY **CLAIRE DE VINE** PAR EXCELLENCE

WITH THE BIG REVIEW

STAR, BROOKLYN, THIS WEEK

TUMBLING
WITH THE NOVEL
HEAD SPIN

MAY HAMILTON

ACROBATIC
SOUBRETTE
WORLD
BEATERS

JUVENILE
AND DOING
SPECIALTY

JACK DILLON

JAMES E. COOPER'S
VICTORY
BELLES

THAT NEW
KIND OF COMIC
SIGNED TO 1922

JACK "SNOOZE" KINNEARD

WITH
WORLD
BEATERS

AT B. F. KEITH'S PALACE THEATRE
THIS WEEK (MARCH 15)

PERCY
BRONSON **AND** **WINNIE**
BALDWIN

IN
"VISIONS OF 1969"

BY JACK LAIT

LYRICS BY HARRY WILLIAMS

MUSIC BY NEIL MORET

DIR. HARRY WEBER

BILLY RHODES

FEATURED WITH WILLIAM B. FREIDLANDER'S

"CAVE MAN LOVE"

THIS WEEK B. F. KEITH'S ALHAMBRA THEATRE

BABE HEALY

OLYMPIC, NEW YORK, THIS WEEK

GAYETY, BROOKLYN, NEXT WEEK

I AM READY TO TALK BUSINESS FOR NEXT SEASON

Myrtle Andrews

I MUST BE GOOD
 TO BE WITH
 SLIDING BILLY WATSON SHOW

FEATURED
 COMEDIAN

CHAS. BURNS

INVITES OFFERS FOR NEXT SEASON

2nd Season
 STAR AND GARTER SHOW

BURLESQUE NEWS

(Continued from Page 29)

"JAZZ BABIES" PLEASES AT STAR; GOOD LAUGH SHOW

One of the best comedies seen at the Star, Brooklyn, in a number of weeks, was offered last week by the "Jazz Babies," with the original "Atta Boy Horace" Frank X. Silk, the featured comedian. The entertainment is in two parts and a half dozen scenes. The first is called "Ladies First" and the burlesque "The Financiers," both staged and produced by Don Clark, who is also responsible for the staging of the musical numbers. Both proved highly successful and were appreciated by a crowded house last Thursday night.

The comedy is taken care of by Silk and George Carroll, both doing tramps, and Don M. Clark. Silk has improved greatly in his line of work since we saw him last. He is more finished and can be rated as one of the best comedians on the circuit in his line. He is a very entertaining chap and has one of those engaging smiles that is very likable. Silk works in comedy misfit suits and makes a number of changes. He is also using a dirty make-up without the putty nose, which is an improvement. He has funny mannerisms and his all-around work is good.

Carroll, doing a tramp, uses a make-up somewhat similar to Silk's, but wears tight fitting clothes. He, too, is very funny and a hard worker. They work well together.

Don Clark, one of burlesque's leading "straight" men and light comedians, was responsible for many of the laughs of the evening by the manner in which he "fed" the comedians. Here is one of the few men in this class of entertainment who can handle a "straight" part properly and work up a scene with a comedian for the best results. He is a fast talker and a quick thinker. He is a good dresser and can get a song over.

Elwood Benton is a "straight" man, but he has not very much to do. While he is on, however, he gives a good account of himself. He reads lines nicely and makes a good appearance.

Fred Ernest is in a number of scenes, doing bits, which he takes care of very well.

Shapely little Florence Whitford, the soubrette, handles most of the fast numbers. She has a sweet personality and is a pleasing little person to look at. She gets her numbers over satisfactorily, putting lots of ginger into her work. Miss Whitford appears in several of the scenes and gives a good account of herself, reading lines well. Her wardrobe is pretty and she displays a pretty pair of limbs in tights.

Mae Clark is the ingenue and a lively one at that. She dances well and puts a number over. She offers an attractive looking wardrobe and does nicely in the bits. Rena Viviane is the prima donna. She has a dandy figure and works well with the comedians, reading lines nicely. Her gowns look well from the front.

Silk and Carroll started things off fast with a good parody, into which Clark jumped for the encore.

The "table" bit went over well the way Silk, Carroll, Ernest and the Misses Whitford, Clark, Viviane and the chorus girls did it.

The "gambling" bit, in which ten chorus girls were used, instead of the table, was a success, with Silk, Clark and Carroll doing it.

The "Scotch" bit pleased. Clark, Silk, Carroll and Miss Viviane worked it up. There were many laughs earned in this.

The "ten dollar" bit went over as offered by Silk, Clark, Carroll, Ernest and Miss Viviane.

IT'S THE THOUGHT

Be a worldly sort of fellow, not a sentimental fool.

Without a streak of yellow, level headed and be cool.

No matter how depressed you feel; forget it for the while.

The world doesn't care about your woes, so wake up, wear a smile.

Willie Mack

"Juvenile" Razzle Dazzle Co.

PLUSH CURTAIN—WANTED

MUST BE IN FIRST-CLASS CONDITION AND NOT LESS THAN 32 x 42 FT.

Address W. L. BUSBY, Empire Theatre, Quincy, Ill.

Silk and Carroll offered a good dancing specialty.

The "quarrel" bit was funny as given by Clark, Silk, Carroll, Ernest and Miss Viviane.

Benton and Clark offered an entertaining singing and dancing specialty in one, that pleased, both working in white costumes.

The "wishing ring" bit offered a number of good comedy situations, and was done by Clark, Silk, Carroll and the Misses Whitford, Clark and Grace Holliday.

The last act was just one laugh after another, it being something different than we usually see at this house.

While the "Jazz Babies" has a number of old bits, they seem to be worked up to better advantage than we have seen them in the past and all went over well. There are a number of pretty girls in the chorus who work well and fast.

Clark staged a good comedy show and it has people who can put it over. It was liked at the Star. SID.

MINSKY BROTHERS SHOW FILLED WITH MUSICAL NUMBERS

There were lots of musical numbers offered at Minsky Brothers' National Winter Garden last week. In fact, there seemed to be more than the usual lot. But, the audiences like music and good numbers at this house, so this part of the program went over well. The bits that were given proved a success and went over strong.

The show opened, showing the principals making up in dressing rooms on stage. This provided a little comedy. Emma Kohler then sang "Dardenella," and the other principals joined in.

Frank Naldy did a specialty in one with the musical director, finishing with a song.

The "equivalent" bit went over very well as done by Fox, Mackey, Francis, Naldy, Miller and the Misses Bell, Allen, Spence, Finnell and Clark.

The "dance of the nations" was prettily arranged and nicely given by the different girls in the chorus, led by Miss Finnell.

The "drinking" bit was amusing as offered by Mackey, Sharfkin, Francis and Miss Clark.

The "bar" bit had them laughing as Mackey, Fox and Francis worked in it.

Miller and Miss Finnell did well in their singing specialty.

The "Chinese" number, with Francis leading it, assisted by the chorus, went over very well. It was prettily staged, also.

The comedy was taken care of by Fox, Mackey, Sharfkin and Naldy. Francis did the "straight" and Miller the juvenile. Miss Kohler, the prima donna, was in excellent voice and rendered her numbers in a clear tone. Carrie Finnell and May Belle are the old soubrettes. Rosa Allen, a pretty little blonde, late of the "Pacemakers" and one of the new soubrettes, put her numbers over well.

Constance Spence, another new soubrette, did not have very much to do outside of a couple of numbers, which she put over with lots of dash and vim. Both did very well and should be a success here.

Minsky gave the producer plenty of props for the bits, has a fine orchestra to help put the numbers over, and a corking lot of good-looking girls in the chorus. SID.

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FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

JAMES MADISON Says—

The ideal act is that which advances the performer, satisfies the booker and enthralls the audience. At 1493 Broadway, N. Y., I write this sort.

GET THIS!!

FOR STOCK BURLESQUE

WANTED

CHORUS GIRLS

52 WEEKS IN NEW YORK CITY
PONIES AND MEDIUMS ONLY

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A WEEK

APPLY IN PERSON

COMMANDING BIG SALARIES ONLY CAN OBTAIN CONTRACTS FOR ONE YEAR'S WORK IN N. Y. CITY FOR SEASON 1920-21.

PRINCIPALS

GET IN ON THIS AND BEAT THE ROUGH ROAD AND
BAD SLEEPER JUMPS

APPLY

MINSKY BROTHERS
NATIONAL WINTER GARDEN

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DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS

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THE BIG THEATRICAL BALL OF THE SEASON FULL DRESS AND CIVIC BALL of the NATIONAL WINTER GARDEN TRIO

JAMES X. FRANCIS

EDDIE (BOZO) FOX

DAVE SHAFKIN

AT TAMMANY HALL

14th Street, Near Third Avenue

THIS FRIDAY EVENING

MUSIC BY LEW FORMAN'S JAZZ BAND

DANCING AT 9 P. M.

TICKET ADMIT GENTLEMAN AND LADY 50 CENTS

BIG CHORUS GIRLS BEAUTY CONTEST

SOUBRETTE

CHARACTERS

EVELYN RAMSAY & BILLY PURCELLA

MOLLIE WILLIAMS CO.

LESTER MILLER

IN THAT TASMANIAN Crowd With Rose Sydel's London Belles

JEANETTE BROWN

INGENUE WITH THE PRIMA DONNA VOICE

Signed With James E. Cooper for Next Season

With Victory Belles

HERE'S
ME

SYDNEY HAMILTON

RAZZLE DAZZLE CO.

LOUISE STEWART

THE PERSONALITY INGENUE WITH IRONS AND CLAMAGE'S WORLD BEATERS

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Eddie Vogt

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WEEK MARCH 22ND, KEITH'S PHILADELPHIA

MAY & HILL

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THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

LOU BARRY

SOUBRETTE

BON TONS

VIOLET PENNEY

SOUBRETTE

LID LIFTERS

BONE
HEADED
LECTURER

Dick Lancaster

RAZZLE DAZZLE.
NEXT SEASON
HARRY STEFFE
AND HIS
TID BITS OF 1920

MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

Ethel (Snappy) Shutta

FEATURED COMEDienne, WITH THE AVIATORS. Management FRANK LALOR

HELEN ANDREWS

Soubrette—"Blue Birds"

Management Billy Willis

GLADYS "BIJOU"

WITH SLIDING BILLY WATSON SHOW

VIVIAN LAWRENCE

"VOLCANIC SOUBRETTE"

With Victory Belles Co.

HAROLD CARR

JUVENILE-STRAIGHT

WITH MILLION DOLLAR DOLLS

AMANDA LOVE

LEADING WOMAN

AL REEVES SHOW

NELLIE CLARK

INGENUE WITH THE BIG VOICE

VICTORY BELLES

FAY SHIRLEY

PRIMA DONNA

PARISIAN FLIRTS

EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS

PEARL "Babe" BRIGGS

KEWPIE SOUBRETTE

DIXON'S BIG REVIEW

BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now with LID LIFTERS

ROUTES OF SHOWS

COLUMBIA WHEEL

Al Reeves' Show—Gayety, Pittsburgh, 15-20; Park, Youngstown, O., 22-24; Grand, Akron, 25-27.
Abe Reynolds'—Casino, Boston, 15-20; Grand, Hartford, Ct., 22-27.
Best Show in Town—Gayety, St. Louis, 15-20; Victoria, Chicago, 22-27.
Ben Welch's Show—Empire, Toledo, O., 15-20; Lyric, Dayton, 22-27.
Behman Show—Bastable, Syracuse, 15-17; Lumberg, Utica, 18-20; Gayety, Montreal, Can., 22-27.
Beauty Trust—Gayety, Washington, 15-20; Gayety, Pittsburgh, 22-27.
Billy Watson's Parisian—Whirl—Berchell, Des Moines, Iowa, 14-17; Gayety, Omaha, Neb., 22-27.
Bon Tons—People's, Philadelphia, 15-20; Palace, Baltimore, 22-27.
Bowery—Orpheum, Paterson, 15-20; Majestic, Jersey City, 22-27.
Bostonians—Gayety, Omaha, Neb., 15-20; Gayety, Kansas City, 22-27.
Burlesque Revue—Gayety, Toronto, Ont., 15-20; Gayety, Buffalo, 22-27.
Burlesque Wonder Show—Majestic, Jersey City, 15-20; Perth Amboy, 22; Plainfield, 23; Stamford, Ct., 24; Park, Bridgeport, 25-27.
Dave Marion's Show—Gayety, Boston, 15-20; Columbia, New York, 22-27.
Follies of the Day—Gayety, Buffalo, 15-20; Gayety, Rochester, 22-27.
Girls A-La-Carte—Gayety, Montreal, Can., 15-20; Empire, Albany, 22-27.
Girls of the U. S. A.—Grand, Hartford, Ct., 15-20; Jacques, Waterbury, Ct., 22-27.
Girls De Looks—Stamford, Ct., 17; Park, Bridgeport, 18-20; Cohen's, Newburg, N. Y., 22-24; Cohen's, Poughkeepsie, 25-27.
Golden Crook—Star & Garter, Chicago, 15-20; Berchell, Des Moines, Iowa, 21-23.
Harry Hastings' Show—Columbia, New York, 15-20; Empire, Brooklyn, 22-27.
Hello America—Star, Cleveland, 15-20; Empire, Toledo, O., 22-27.
Hip Hip Hooray—Gayety, Kansas City, 15-20; Gayety, St. Louis, 22-27.
Liberty Girls—Empire, Albany, 15-20; Casino, Boston, 22-27.
Maid of America—Empire, Newark, 15-20; Casino, Philadelphia, 22-27.
Million Dollar Dolls—Empire, Brooklyn, 15-20; People's, Philadelphia, 22-27.
Mollie Williams' Show—Casino, Brooklyn, 15-20; Empire, Newark, 22-27.
Oh, Girls—Victoria, Chicago, 15-20; Star and Garter, Chicago, 22-27.
Peek-a-Boo—Park, Youngstown, O., 15-17; Grand, Akron, 18-20; Star, Cleveland, O., 22-27.
Rosedale Girls—Jacques, Waterbury, Ct., 15-20; Hurtig & Seamon's, New York, 22-27.
Rose Sydel's Belles—Olympic, Cincinnati, 15-20; Columbia, Chicago, 22-27.
Sam Howe's Show—Gayety, Rochester, 15-20; Bustable, Syracuse, 22-24; Lumberg, Utica, 25-27.
Sight Seers—Casino, Philadelphia, 15-20; Miner's, Bronx, New York, 22-27.
Social Maids—Cohen's, Newburg, 15-17; Cohen's, Poughkeepsie, 18-20; Gayety, Boston, 22-27.
Sporting Widows—Hurtig & Seamon's, New York, 15-20; Orpheum, Paterson, 22-27.
Star and Garter Show—Palace, Baltimore, 15-20; Gayety, Washington, 22-27.
Step Lively Girls—Columbia, Chicago, 15-20; Gayety, Detroit, 22-27.
Twentieth Century Maids—Lyric, Dayton, 15-20; Olympic, Cincinnati, 22-27.
Victory Belles—Miner's, Bronx, New York, 15-20; Casino, Brooklyn, 22-27.

AMERICAN WHEEL

All Jazz Review—Mt. Morris, New York, 15-20; Majestic, Wilkes-Barre, 22-27.

Aviator Girls—Standard, St. Louis, 15-20; Park, Indianapolis, 22-27.
Broadway Belles—Gayety, Minneapolis, 15-20; Gayety, Sioux City, Iowa, 22-27.
Beauty Review—Majestic, Scranton, 15-20; Armory, Binghamton, N. Y., 22-24; Auburn, 25; International, Niagara Falls, 26-27.
Bathing Beauties—Englewood, Chicago, 15-20; Haymarket, Chicago, 22-27.
Cabaret Girls—Gayety, St. Paul, 15-20; Gayety, Minneapolis, 22-27.
Cracker Jacks—Victoria, Pittsburgh, 15-20; Penn Circuit, 22-27.
Dixon's Big Review—Star, Brooklyn, 15-20; Plaza, Springfield, Mass., 22-27.
Edmund Hayes' Show—Folly, Washington, 15-20; Trocadero, Philadelphia, 22-27.
Follies of Pleasure—Empress, Cincinnati, 15-20; Lyceum, Columbus, O., 22-27.
French Frolics—Gayety, Sioux City, Iowa, 15-20; Century, Kansas City, 22-27.
Girls From the Follies—Empire, Providence, 15-20; Olympic, New York, 22-27.
Girls From Joyland—Lyceum, Columbus, 15-20; Victoria, Pittsburgh, 22-27.
Girls-Girls-Girls—Empire, Hoboken, 15-20; Star, Brooklyn, 22-27.
Grown-Up Babies—Cadillac, Detroit, 15-20; Englewood, Chicago, 22-27.
Jazz Bables—Plaza, Springfield, Mass., 15-20; Grand, Worcester, Mass., 22-27.
Kewpie Dolls—Park, Indianapolis, 15-20; Gayety, Louisville, 22-27.
Lid Lifters—Majestic, Wilkes-Barre, 15-20; Majestic, Scranton, 22-27.
Midnight Maidens—Gayety, Brooklyn, 15-20; Gayety, Newark, 22-27.
Mischief Makers—Gayety, Milwaukee, 15-20; Gayety, St. Paul, 22-27.
Monte Carlo Girls—Haymarket, Chicago, 15-20; Gayety, Milwaukee, 22-27.
Night Owls—Trocadero, Philadelphia, 15-20; Mt. Morris, New York, 22-27.
Oh, Frenchy—New Academy, Buffalo, 15-20; Empire, Cleveland, 22-27.
Pacemakers—Standard, St. Joseph, Mo., 14-15; Standard, St. Louis, 22-27.
Parisian Flirts—Penn Circuit, 15-20; Gayety, Baltimore, 22-27.
Pat White Show—Empire, Cleveland, 15-20; Cadillac, Detroit, 22-27.
Razzle Dazzle Girls—Grand, Worcester, 15-20; Howard, Boston, 22-27.
Record Breakers—Century, Kansas City, 15-20; St. Joseph, Mo., 21-22.
Round the Town—Howard, Boston, 15-20; Empire, Providence, 22-27.
Sliding Billy Watson Show—Gayety, Newark, 15-20; Broadway, Camden, 22-25; Grand, Trenton, 26-27.
Social Follies—Bijou, Philadelphia, 15-20; Empire, Hoboken, 22-27.
Some Show—Olympic, New York, 15-20; Gayety, Brooklyn, 22-27.
Sport Girls—Gayety, Baltimore, 15-20; Folly, Washington, 22-27.
Stone & Pillard Show—Star, Toronto, Ont., 15-20; New Academy, Buffalo, 22-27.
Sweet Sweetie Girls—Gayety, Louisville, 15-20; Empress, Cincinnati, 22-27.
Tempters—Armory, Binghamton, N. Y., 15-17; Auburn, 18; International, Niagara Falls, 19-20; Star, Toronto, Ont., Can., 22-27.
World Beaters—Broadway, Camden, 15-18; Grand, Trenton, 19-20; Bijou, Philadelphia, 22-27.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona—Thursday.
Williamsport—Friday.
York—Saturday.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 19)

Magical Irving has recovered from an attack of influenza.

Bigson Herbert, of the team of Jerome and Herbert, is ill in Detroit.

Floyd Stoker, vaudeville agent, is confined to his home with a heavy cold.

Ed Kennedy of Kennedy and Haverbeck, has recovered from the influenza.

Mrs. Philip A. Weiss, nee Edna Feine, last week became the mother of a baby boy.

Ford Hanford, of the Meyers and Hanford act, was last week presented with a son.

Mr. and Mrs. Fred Driscoll last week announced an addition of a son to the family.

Walter Gallagher, specialty dancer with "Dere Mable," is temporarily out of the cast with the flu.

David Gardner, a vaudevillian who was gassed in the war, is confined to his home at New Canaan, Conn.

Emma LeRoy, of LeRoy and West, confined to Central Islip Asylum, is slowly recovering her mind.

Faye Smith, of Faye and Jack Smith, underwent a minor operation last week. The team lost but one week.

Harry Sauber, producer of "What Love Will Do," must play the role of the detective this week as the man playing that part became ill.

Mabel Wright, with Mrs. Jene Hughes in vaudeville, last week sustained a fractured shoulder in an automobile accident in New Orleans.

I. H. Hamp, of "Round the Town," who fractured his leg about four weeks ago, has recovered and rejoined the show in Worcester last week.

F. Ray Comstock has been called back from Florida because of the illness of his mother, who fell last week and broke her leg while alighting from a taxi.

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FILM FLASHES

Eulalie Jensen, May McAvoy and Warren Chandler have been engaged to support Herbert Rawlinson in J. Stuart Blackton's newest feature picture, "The Soul Spinners."

Henry Murray has been promoted to director by Universal, and will direct a series of two-reel comedies, featuring Josephine Hill and Jack Perrin.

"The Peddler of Lies," featuring Frank Mayo and Ora Crew, is the next Universal feature release, scheduled for the week of March 1.

"The Hope" will be the first of five Drury Lane dramas purchased by Metro, to be released.

Jimmy Aubrey's latest Vitaphone comedy will be "Squeaks and Squawks."

Earle Williams has completed "Captain Swift" as his next Vitaphone feature.

Ruth Renick is the new leading lady for Douglas Fairbanks in "The Makings."

William D. Taylor has completed his series of Realart pictures, and will soon start on the first of the special William D. Taylor productions.

Anita Stewart is now working on "The Yellow Typhoon," an adaptation of the story by Harold McGrath.

Henry Walthall is to be starred in a special company bearing his name.

Claire DuBrey has completed an engagement with J. Warren Kerrigan in "The Green Flame."

C. E. Shurtleff has arranged with Peter B. Kyne to produce all of the latter's "Cappy Ricks" stories and all forthcoming ones for the next three years.

Conrad Nagle will be starred in the Mayflower production of Robert W. Chambers' "Athaliae."

Lloyd Ingraham has completed his contract as director with the Thomas H. Ince studios, and has been engaged to direct Mildred Harris Chaplin for the Louis B. Meyer company.

Louise Huff has been married to Edwin Stillman, a New York manufacturer, and has announced she is retiring from the screen.

Goldwyn has started work on the production of "The Branding Iron," featuring Russell Simpson.

George Kann, manager of the export department of the Universal Film Company, sailed for London recently on the "New Amsterdam." This is the sixth time he has crossed the ocean in the interest of Universal.

John G. Adolph has been selected by Robertson-Cole to produce the Georges Carpentier special for exclusive distribution by that corporation.

"Courts and Cabarets," "Better Late Than Never," and "First Aid," three re-created Keystone-Triangles, are among the comedies soon to be released by the United Pictures Exchange.

J. P. Ryan, South American manager of the William Fox interests, arrived in New York last week, after an absence of three years.

"The Translation of a Savage" has been purchased for the screen by Famous Players-Lasky.

Carel Dempster will have a part in D. W. Griffith's next production, "Rainbow Isle."

Contracts were closed last week between Sol Lesser and the Alexander Film Corporation whereby the latter will do the distributing for the New Comedy Art two-reel novelty and one-reel comedies each week. The initial release date is set for March 22.

The second of the Essanay Chaplin productions to be released by Victor Kremer is "The Jitney Elopement."

Victor Kremer has incorporated an exchange known as the Independent Masterfilms, Inc., under New York State laws, to distribute in New York and northern New Jersey.

Rudolph Berger, Hodgkinson manager in Washington, has been promoted to the management of the Philadelphia office. J. J. Milstein, of the Omaha office, has been made manager of the Washington office, and his place was filled by H. K. Moss, late manager of the Stephen A. Lorch interests. G. H. Quigley, formerly of the Pathe organization, has been made manager of the Hodgkinson office in Buffalo, succeeding O. T. Schroepel, resigned.

"Haunted Spooks," the fifth of the new Lloyd two-reel series of comedies, will be released by Pathe March 21.

Paul Bern, formerly an associate director, has been promoted to be co-director of the Goldwyn organization.

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Milton M. Goldsmith, treasurer of the United Picture Theatres of America, returned last week from an extensive trip through the West in the interests of his organization.

Jack Costello has signed a contract to appear in the Selznick special, "Prince of Pines," scenes for which are now being made.

With the engagement of Louise Valentine, Vitaphone has completed the cast for "The Sea Rider," Harry T. Morey's next feature.

"Deadline at Eleven," Corinne Griffith's new Vitaphone feature, is nearing release.

"The Sporting Duchess," Vitaphone's new Alice Joyce special production, will be presented in seven reels.

The next picture featuring Douglas Fairbanks will be called "The Mollycoddle."

George McGuire, head of Metro's cutting department on the Coast, is in New York to assume a post close to Maxwell Karger at the Sixty-first street studios.

Joe La Rose, production manager of the Rialto, left Monday for Los Angeles, where he will act as C. L. Chester's assistant.

James V. Bryson will leave in April to establish Universal offices in Australia. Branches are planned for Sydney, Melbourne and New Zealand.

A. L. Hart has joined J. Parker Read, Jr., as producing manager.

Jean Wall, who, for the past eight months, has been representing Universal in New Mexico, is in New York.

Dallas M. Fitzgerald will direct Bert Lytell in "The Temple of Dawn" for Screen Classics, Inc.

George D. Baker has just signed a contract to direct Marion Davies in her next International production, "Buried Treasure."

Joseph L. Kelley, for a year director of publicity for Frank G. Hall, is now in a like capacity with the Gerald F. Bacon Enterprises.

Alfred Davidson has resigned as secretary and treasurer of the Film Development Corporation.

Joseph Rothman, for five years with Pathe, has been appointed assistant treasurer and assistant secretary of Associated Exhibitors, Inc.

Joe Weil has resigned as assistant director of publicity for Universal.

Vivian Martin has left for Tampa, Fla., to start work on her first production for Vivian Martin Pictures, Inc.

Sam W. B. Cohn, formerly publicity man for Realart, has been engaged to do the press work for C. E. Shurtleff, Inc., on "Burning Daylight" and other Jack London stories to be produced.

Tom Brown and his wife, Alice Wilson, are coming to New York on a few weeks' vacation.

Dallas M. Fitzgerald has been engaged to direct Bert Lytell in "The Temple of Dawn."

S. L. Pictures, Inc., has bought for production and release through Metro, "The Trap," by Maximilian Foster, and "The Fallen Idol," by Guy Bolton.

Mae Allison and her company have gone to Santa Barbara to film scenes for "The Cheater."

"The Harvest Moon," the Deltrich-Beck production starring Doris Kenyon, is finished and ready for release.

"Man's Plaything" is the new title of the film featuring Grace Davidson, formerly announced as "The Convert of Revenge."

William Davidson has been selected to play the part of "Macy" in the new Selznick production, "The Prince of Pines." Anita Booth, who won the motion picture magazine beauty contest, and Arline Pretty have also been added to the cast.

"The Flapper" is the title of the next starring vehicle chosen for Olive Thomas, and written by Francis Marion.

William De Mille arrived in New York last week on his vacation.

Herbert Rawlinson and the rest of his company in the Stuart Blackton production of "The Soul Spinners" left last week for White Sulphur Springs.

Miriam Cooper, former Griffith star and new permanently identified with R. A. Walsh productions, is back at work on "The Deep Purple," fully recovered from her attack of olive poisoning.

Henry C. Bahe, on the staff of the Curtiss Pictures Corporation, has just completed the story of a new two-reel comedy, entitled "The Wrong Romeo."

Estelle Taylor has been engaged by Fox to play the leading feminine role in "When New York Sleeps."

Roy Applegate has been added to the Golden production, "Trimmed With Red."

Reginald Barker has started directing the Goldwyn production, "The Branding Iron," featuring Barbara Castleton, and supported by an all-star cast.

Helen Ferguson has been engaged by Metro to support Mitchell Lewis in "Burning Daylight."

Bert Lytell will do the "Temple of Dawn," the story of India by I. A. R. Wylie.

George A. Carlin has been added to Metro's publicity staff.

Winifred Dunn is recovering from an attack of pneumonia.

Maurice Brenon is back in Los Angeles with a number of films he made in Siberia.

William Courtleigh has been added to the cast of "Children of Destiny" being produced at the Selznick west coast studios by the Republic Distributing Corp.

"Easy Money," the fifth of the Kaufman editorials, is now being screened at the Selznick Bronx studios, with George Wright and Louise Lee in the leading roles.

Warner Oland is in New York at the Seitz studios in "The Mad Talon," a Pathe serial.

"Trilled By Three," a Pathe serial, will be released on April 4.

"Ken" Spear, production manager for Master Films, Inc., has taken a short trip to the White Mountains to arrange for the production of a Sewell Ford Torchy film.

Olive Tell's next picture for Jans Pictures, Inc., will be "Nothing A Year," adapted by Violet Clark from the book by Charles Belmont Davis.

Dolores Cassinelli's next Pathe film, "Tarnished Reputations," will be released on March 14.

Fred Quimby, manager for Associated Exhibitors, returned to work last week, having recovered from a week's illness.

Doris Keane is completing "Romance" for the United Artists Corporation, under the direction of Chet Withey.

Alice Joyce's next release for Vitagraph will be "The Sporting Duchess."

Antonio Moreno has completed the fifteenth and final episode of his Vitagraph serial, "The Invisible Hand."

Earle Williams has completed "Captain Smith" for Vitagraph.

Ethel Hallor, eighteen years old, sister of Edith Hallor, Selznick star, has been added to the cast of the R. A. Walsh company, and will be one of the members of the all star players engaged by Walsh for his first Mayflower production.

Vincent Collins, prominent Fifth avenue decorator, has been added to the R. A. Walsh Productions as advisor to the technical staff.

Mack Bennett's newest comedy, "Down on the Farm," will be released some time in April by United Artists Corporation.

Sidney Olcott has started the production of Rupert Hughes' "Scratch My Back" for Goldwyn.

Pauline Frederick is preparing for the production of "Madame X" at the Culver City studios.

Paul Scardon has joined Goldwyn's Culver City distributing staff and will probably direct "Milestones."

RADIN BUYS OUT TYRAD

Matthias Radin returned from California last week and at once announced his intention of giving his attention to the state-righting of high class pictures of merit. He has already secured control of Tyrad Pictures, Inc., having purchased the stock held by his partner, Jacques Tyrol, vice-president of the corporation, who has resigned. Radin has also arranged with the Famous Pictures Sales Company to take over the distribution of Tyrad's releases in New York territory.

FABIAN BUYS HOUSE

Jacob Fabian, head of the First National Exhibitors Circuit of New Jersey and owner of the Regent and Garden theatres, Paterson, N. J., and who is also erecting a \$1,000,000 moving picture theatre in Newark, has purchased the two largest theatres in Passaic, the Playhouse and the Newark from Alexander M. Taylor and has also taken an option on the old Y. M. C. A. property in Paterson and is having plans made for the erection there of a theatre seating 3,000.

DEATHS

MRS. MAY SYLVIA, on the American stage for forty years, died last week at the Actor's Home on Staten Island. She was born in England seventy-five years ago and since coming to this country, played in many prominent companies, including the Daly Stock Company.

FRANK WINNINGER, father of the Winninger Brothers, died at his home in Wausau, Wis., on Wednesday, March 3. He was seventy-two years old. He was formerly a theatrical manager and traveled with his own company for a number of years. He is survived by a widow, a daughter and five sons.

OSCAR FEST died at his home in San Francisco last week. Fest was a well-known scenic artist, and, in the old days, did all the work for the Tivoli Opera House. He leaves a widow and two daughters.

BONNIE THORNTON, wife of Jim Thornton, died Saturday evening at Bellevue Hospital, from pneumonia. She was removed to the hospital Thursday from her home in West Forty-seventh street.

In the earlier vaudeville days Mrs. Thornton appeared alone offering an act that was serio-comic. It was then that she met her husband, who wrote many songs, one of which she introduced, "When She Was Sweet Sixteen." When her husband made his reputation as a monologist, Mrs. Thornton retired from the stage. But she always accompanied him on his travels. Mrs. Thornton returned to the vaudeville stage about seven years ago as her husband's partner, they being billed as "Jim and Bonnie Thornton, the Youngest of the Old Timers." The team filled vaudeville engagements until seven months ago, when Mrs. Thornton again retired from the stage and acquired an interest in a millinery establishment in West Forty-seventh street. Funeral services were held Monday.

WILLIAM MILLS, manager of the Crawford Theatre, Chicago, was shot and killed last week, while counting up the receipts of the theatre for the day.

RUTH PEIRSON, a concert singer, died in New York last week. She was a native of this city and was twenty-seven years old.

FRANK A. CLARK, died last week after an illness of thirteen months, in Brooklyn. He was fifty-six years old and had been connected with Brooklyn theatricals for the major portion of his life. He was connected with Hyde and Beeman for sixteen years, had been treasurer of the Gayety Theatre in Williamsburg, manager of the Star Theatre, and treasurer of the Casino. His wife and his brother survive him.

PETE LAMAR, of Marron and Lamar, died recently at Arlington, N. J., of acute indigestion, aged sixty-three years. He was buried at his home town, Cohoes, N. Y. He is survived by his wife and two children. He was in the theatrical business for the past 50 years and was with Marron for the last eight years in vaudeville.

LYSTON LYLO, actor, died recently in London after a short illness. For the past twenty-six years he had been a comedian and character actor in West End theatres.

FRED McNAUGHTON, one of the McNaughtons, well known in England for their double turn cross talk act, died recently at the age of 61. He appeared in a number of team acts in London.

MRS. VIRGINIA FERRARI, operatic artist and aunt of Giulio Minetti, well known violinist, died in San Francisco suddenly recently, a victim of heart failure.

J. F. W. KREYER, bass violin player at the Tivoli Theatre, San Francisco, Cal., fell dead recently just as he was about to draw his bow across the strings of his instrument. An apoplectic fit was the cause of his death.

MAUD MILLETT, who appeared in "The Barringtons" in 1884 and later in "The Private Secretary," died recently in London at the age of fifty-two.

MME. ROEZELLE DOCKRILL, circus rider, formerly featured with Barnum and Bailey and other shows, died recently at the home of her daughter in Delaware, Wisconsin. She became popular while with P. T. Barnum and, in her day, was one of the world's greatest equestriennes.

Charles W. Beuley

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REISENWEBER'S REVUE

Max Rogers has produced a pretty nifty revue at Reisenweber's Restaurant. As a matter of fact, "pretty" just about describes the mostly feminine melange which has been devised under the title "Saucy Bits of 1920." For there are a dozen or more maidens in the ensemble numbers who, chiefly by reason of their youth and vivacity, supply, in a measure, that "sauce" whose requiem was sung last June's end. "Saucy Bits of 1920" is divided into two parts. The programme consists of eighteen numbers, these including the separate offerings of the principals. Eight of these numbers are rendered during the first half, the balance being reserved for the final half of the show.

From the very start, things began to hum. And though Hall and Kinney, a man and a woman, danced to a waltz strain, Ida Heydt, Harry Glyn and Ruth Valle adding to the proceedings, the outstanding feature of this part of the show was the blond and insouciant Elsie Huber, whose cavortings and songs won her favor of a high order.

In part two Nat Mortan, who first accompanied Elsie Huber, and afterwards rendered a song alone, distinguished himself in no uncertain fashion. In fact, so marked was the effect of his song that he was recalled for an encore. He earned the applause that was showered upon him, for he is a nifty hooper and has a voice of very fine calibre. The Pottsmans, a couple of acrobats, especially the woman, who exhibited almost uncanny strength for one of her sex, also scored.

Villani and Heydt opened the second part of the show, assisted by the girls and were followed by Valdeo, an Oriental dancer. Jean Barrios, a female impersonator, did well, and an operatic number was introduced which scored favorably, chiefly by reason of its able rendition by the man and woman who sang it. Norton and Myers, two girls who danced a tambourine number, seemed to lack unity, and the show closed with an operatic medley which was very pleasant to the ear, the girls being grouped in tableau fashion and presenting a pretty picture at the finish. After the show, Arnold Johnson and his band supplied rhythm to the dancers.

Nat Vincent is credited with the score of "Saucy Bits of 1920," and Ted Reilly, who staged the show acceptably, wrote the lyrics. The girls of the ensemble are Dorothy Saunders, Gloria Del Marr, Ann Walsh, Gertrude Burns, Peggy Hart, Jewel Shaw, Maxine Dunham, Gertrude Edwards, Edna Cunningham, Marie Kingsley, Jessie Fay and Violet Saunders.

M. L. A.

CAPITOL

There is something refreshingly entertaining about "A Bit of Blarney" the Irish musical festival which William G. Stewart has staged at the Capitol as one of the features of this week's program. Its charm lies in the characteristic Irish melodies that are sung and danced to, beginning with that most melodious of all Irish tunes, it seems to us, "Kerry Dance," right down to the last of the nine numbers, "Tho' Dark Be Our Sorrows."

In between, William Robyn sang "Mother Machree" as a solo, and it seems to us that this tenor ought to confine himself to the rendition of Irish songs, for, in this number, as never before, he certainly outdid himself. Lily Meagher and Lean Fitzgibbon contributed some Irish dances of the jig variety that were a delight to witness, for both, especially Miss Meagher, are exceptionally graceful and nimble footed steppers. Milton Brothers did a bagpipe number, Helen McCabe and the Gold Medal Dancers danced an Irish reel, and Eileen Curran contributed a Gaelic selection.

Mills Albertina Rasch, assisted by Agnes Roy, Emelle Culver and Florence Trevor, the latter three coryphees being described in the program as "her own society pupils," is featured in the billing this week. But her classical dancing act can hardly be said to vie in popularity with the simple "Bit of Blarney."

However, this premier ballerina can dance, which was especially evident in the "Chinoise" number of Tschalkowsky, which she did with extraordinary grace. Other numbers in her program were a "Valse" to the music of J. Helmsberger, "Polish Marionettes," with music by Rudolph Friml, which the three girls danced and, finally, her solo, a dance arrangement of Liszt's Hungarian Rhapsodie.

The feature picture was Paramount-Artcraft's "My Lady's Garter," a Maurice Tourneur production which manages to get lost in a maze of plot. The Carl Laemmle production for the Stage Women's Relief called "The Madonna of the Slums," appears to us to be a particularly stupid bit of motion picture functioning.

M. L. A.

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CHICAGO MUSIC MEN MEET

A meeting of the Chicago members of the Music Publishers' Protective Association together with the western branch managers of the New York members of the association was held last week in Chicago, E. C. Mills, chairman of the Executive Board, presiding.

Mr. Mills made the trip west especially to preside at the meeting and to talk with the western members and professional managers regarding the various rules and regulations of the association in addition to explaining its aims and objects.

Chicago has for some time past been the subject of much conversation among the music men. It has been said that "things were being done" in the windy city. In other words vaudeville singers were being paid to introduce numbers in their acts, it was said. And Mr. Mills made the trip west in order that the atmosphere might be cleared up and if the conversation about the paying had any semblance of truth to go to the bottom of it.

The whole matter according to Mr. Mills simmered down to a rumor. Singers are not being paid in so far as he or anyone could discover and the rumors when run down developed nothing.

RECEIVER FOR FILMS, INC.

Judge Hand has appointed Goldthwaite H. Dorr, former assistant United States Attorney, as receiver for Films, Inc., and he will make financial arrangements to complete the production of the photoplay "That Woman," started by the film concern at a very large expense and which the firm cannot finish without financial aid.

Although the firm was incorporated last year with an authorized capital of \$100,000 which was subsequently increased to \$500,000, to engage in the production of feature pictures, little of the stock was issued and the corporation was unable to raise sufficient funds to complete the picture "That Woman."

POWERS LEAVING UNIVERSAL

Carl Laemmle and R. R. Cochrane, president and vice-president, respectively, of the Universal Film Company, have acquired an option on the stock held by P. A. Powers, treasurer of the concern, and will buy his holdings some time this week. No changes will be made in the personnel of the organization except that Powers will resign as treasurer.

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